

LEE, YONG IM, D.M.A. An Amalgam of Chilean Folk and Art Music: *12 Tonadas de carácter popular chileno* by Pedro Humberto Allende. (2008)  
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Pedro Humberto Allende (1885-1959), a pioneer in the development of contemporary music in Chile, was one of the most significant Chilean composers and a distinguished pedagogue, folklorist, and ethnomusicologist during the first half of the twentieth century. Many of his compositions include elements of Chilean folk tunes and dance rhythms that portray the Chilean cultural landscape. Among his works, the piano set *12 Tonadas de carácter popular chileno* (1918-1922) stands out because of its originality. This work contains Chilean folk elements manifested in the *tonada* and *cueca*, genres unique to Chilean folk music. Influenced by impressionism and post-impressionism, each of the *12 Tonadas* has a distinctive harmonic language including exotic and modal scales, bitonality, and a wide range of chromaticism and dissonances. The masterful blend of folk elements with complex and unique harmonies makes the *12 Tonadas de carácter popular chileno* a noteworthy example of the compositional practices of the early twentieth century.

After the introductory Chapter I, Chapter II outlines a brief history of Chilean art music from the sixteenth century to the end of the nineteenth century and sketches Allende's life, encompassing his musical influences and compositional styles. Chapter III describes the origins and musical characteristics of the Chilean folk genres *tonada* and *cueca* and their influence upon the *12 Tonadas*. In Chapter IV, each of the twelve pieces is analyzed with respect to its harmonic, rhythmic, and formal scheme, from which a comparative analysis of the twelve as a whole is provided. Chapter V addresses the

performance and interpretative issues of the composition through a comparison of recordings of Tonadas VI and VII by two pianists, Ricardo Viñes (1875-1943) and Oscar Gacitúa (1925-2001). Observations by the Chilean pianist Elvira Savi (b. 1921) and personal reflections by the author (b. 1976) complete the chapter.

Despite the success achieved in Europe and South America during Allende's lifetime, the *12 Tonadas* suffered neglect over the years and are today almost unknown outside Chile. The present study serves to revive an awareness of this unique work and ultimately to promote its study and performance by scholars and performers around the world.

AN AMALGAM OF CHILEAN FOLK AND ART MUSIC:

*12 TONADAS DE CARÁCTER POPULAR CHILENO*

BY PEDRO HUMBERTO ALLENDE

by

Yong Im Lee

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## APPROVAL PAGE

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## CHAPTER I

### INTRODUCTION

Pedro Humberto Allende (1885-1959), one of the most significant Chilean composers during the first half of the twentieth century, pioneered the incorporation of Chilean folk music into art music. During his lifetime, Allende distinguished himself not only as a composer, but also as a pedagogue, folklorist, and ethnomusicologist. He was the first Chilean composer to collect the music of the Araucanians, one of the Chilean native Indian tribes, and to issue the first recording of their music.<sup>1</sup> In 1945, the Chilean government awarded him the *Premio Nacional de Arte* [National Prize of Art] in music, making him the first musician to receive this prestigious prize.<sup>2</sup> Allende composed numerous vocal, instrumental, and symphonic pieces throughout his career.<sup>3</sup> Many of his works contain elements of Chilean folk tunes and dance rhythms that portray the Chilean cultural landscape. Among his compositions, the piano set *12 Tonadas de carácter popular chileno* (1918-1922) stands out because of its originality. Although the material is not derived from any specific quotations of folk songs, it contains a rich blend of Chilean folk elements manifested in the *tonada* and *cueca*, genres unique to Chilean folk music.

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<sup>1</sup> Chapter II describes the details about the recording.

<sup>2</sup> Founded in 1942, the *Premio Nacional de Arte* was first awarded in 1944 to a painter. From 1944 to 1990, it was granted every year alternating in three different categories: fine arts, music, and theater. Since 1992, the music category is awarded every even-numbered year, and the fine arts and theater categories every odd-numbered year.

<sup>3</sup> Chapter II contains more details about his compositions.

Allende was influenced by different musical tendencies of the period, such as impressionism and post-impressionism. The musical traits of Claude Debussy (1862-1918) and Igor Stravinsky (1882-1971) can also be detected in Allende's music. Debussy, who employed harmony as a means of color, included unresolved dissonances, non-functional harmony, ancient Greek modes, and whole-tone and pentatonic scales.<sup>4</sup> By the turn of the twentieth century, composers such as Stravinsky embraced new horizons of nuance and sound in music containing larger-scale juxtapositions of strong emotions, rich colors, and a more advanced harmonic language such as polytonality, characteristic features of post-impressionism.<sup>5</sup> The *12 Tonadas* contain a wide range of distinct harmony, sonority, and color effects including the use of exotic and modal scales, bitonality, and a rich array of chromaticism and dissonance, reflective of the compositional world of Debussy and Stravinsky, as well as Maurice Ravel (1875-1937), Heitor Villa-Lobos (1887-1959), Darius Milhaud (1892-1974), and Isaac Albéniz (1860-1909). This work features a masterful mixture of the elements of Chilean folk music with colorful and complex harmonies, making the *12 Tonadas de carácter popular chileno* a noteworthy example of the compositional practices of the early twentieth century.

Successful in Europe and South America during Allende's lifetime, the *12 Tonadas* were often (and are still) referred to as the composer's most important piano composition. According to the Chilean pianist Elvira Savi (b. 1921), during the first half of the twentieth century, at least one of the *12 Tonadas* was featured every year as an

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<sup>4</sup> Jann Pasler, "Impressionism," *The New Grove Dictionary of Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed April 22, 2008).

<sup>5</sup> Pasler (accessed April 22, 2008).

obligatory piece for the piano at the final examination at the Conservatorio Nacional de Música in Santiago.<sup>6</sup> Unfortunately, over the years this work has largely dropped from view, and today it is almost unknown outside Chile. After the death of Allende in 1959, the *12 Tonadas* became less well known and less frequently performed in Chile as well.

### Related Research

The number of published materials dealing with the *12 Tonadas* is small. Most of the articles written about Allende and the *12 Tonadas* were published in Chile through the principal Chilean musical journal *Revista musical chilena*. When Allende received the *Premio Nacional de Arte* in 1945, an entire issue of the journal was dedicated to him and was comprised of articles about his life and works, including the first catalogue of his works.<sup>7</sup> Publications about Allende and his compositions almost always mention the *12 Tonadas* as one of the composer's most important works, but they do not delve into analysis or discuss performance aspects in detail.<sup>8</sup> The three sources that examine the work most closely are two articles and a master's thesis: "Las tonadas para piano" by Daniel Quiroga,<sup>9</sup> "Pedro Humberto Allende y la forma tonada" by Juan Pablo

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<sup>6</sup> Elvira Savi, interview by author, transcript, Santiago, Chile, 13 July 2007.

<sup>7</sup> *Revista musical chilena* 5 (September 1945).

<sup>8</sup> Examples of these publications are the following: Nicolas Slonimsky, "Humberto Allende: First Modernist of Chile," *Musical America* 62/12 (Aug 1942): 5, 21; Vicente Salas Viu, "Allende y el nacionalismo musical," *Revista musical chilena* 5 (September): 15-24; Alfonso Leng, "Pedro Humberto Allende." *Antártica: panorama de la actividad mundial* 12 (1945): 81-84; Roberto Escobar, *Músicos sin pasado* (Santiago: Pomaire), 1971.

<sup>9</sup> *Revista musical chilena* 5 (September 1945): 25-31.

González,<sup>10</sup> and “Alfonso Leng – Pedro Humberto Allende: dos tendencias, una época” by Alejandro Scholz Leuschner.<sup>11</sup>

In “Las tonadas para piano,” Quiroga, the first scholar to address the significance of the *12 Tonadas*, examined the nationalistic and impressionistic traits embedded in this work. He also discussed the overall formal structure and harmonic analysis of the set. In “Pedro Humberto Allende y la forma tonada,” González included a more detailed analysis of the work than did Quiroga, as well as a discussion of the composer’s musical influences and interesting personal information. In “Alfonso Leng – Pedro Humberto Allende: dos tendencias, una época,” Leuschner compared Allende’s musical styles with those of another Chilean composer, Alfonso Leng (1894-1974). An important twentieth-century Chilean composer, Leng was a laureate of the *Premio Nacional de Arte* in 1957. For purposes of comparison, Leuschner chose the *12 Tonadas* as one of Allende’s representative works. His study was based mainly on harmonic analysis of the *12 Tonadas*. He did not address the historical background as had the previous two articles. Leuschner grouped the twelve pieces into three different categories according to their harmonic complexity and referred to them as early, middle, and mature. While the publications mentioned above explored the general historic and analytic aspects of the *12 Tonadas*, other issues such as their performance and interpretation have not yet been a subject of study.

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<sup>10</sup> *Resonancias* 6 (May 2000): 52-70.

<sup>11</sup> Master’s thesis, Universidad de Chile, 1983.

## Purpose

The main objective of this document is to provide a better knowledge of the work to pianists and scholars of piano literature and thus to contribute to a more fully informed interpretation and performance of the set. While the present research relies on some information contained in the sources mentioned above, it provides more detailed analyses of each of the *12 Tonadas* and presents material relating them to Chilean music history and folk music. In addition, certain performance and interpretative aspects of the *12 Tonadas* are explored, targeting an area that has not been addressed in other publications.

In order to develop a comprehensive knowledge of the *12 Tonadas* as a single work, it is first necessary to examine its historical context. Hence, Chapter II outlines the development of art music in Chile extending from the colonial period in the sixteenth century to the end of the nineteenth century. The biographical sketch of the composer's life that follows addresses his musical influences and compositional styles, and includes a synopsis of his works. Chapter III describes the popular forms of the *tonada* and *cueca*, the two strongest Chilean folk music influences upon the *12 Tonadas*. The origins and musical characteristics of these two genres are examined with musical examples illustrating works typical of each. The characteristics of the two Chilean folk genres are applied to the analysis of the *12 Tonadas* in the following chapter, Chapter IV, which examines each of the *12 Tonadas* in some detail. The general background and formal scheme of each composition is supplemented by its harmonic, rhythmic, and structural analysis. At the end of the chapter, a comparative analysis of the twelve is provided so that the extent of the use of various characteristics may be observed.

Chapter V explores the performance aspects of the work. The Spanish pianist Ricardo Viñes (1875-1943) premiered most of the *12 Tonadas* between 1923 and 1925 in Paris, but the only available recording of the *Tonadas* by Viñes is of Tonadas VI and VII. The only pianist who recorded the complete twelve pieces was the Chilean pianist Oscar Gacitúa (1925-2001), who recorded them twice (1975 and 1994). Through a comparison of the Tonada VI and VII as recorded by the two pianists, questions of interpretation are identified and discussed with respect to the performers' relationship to the composer. The chapter also contains insights into the performance and interpretative aspects of the work with respect to an interview with the Chilean pianist Elvira Savi, along with personal observations by the present author.<sup>12</sup>

Through the historical and musical research presented in this investigation, the author intends to raise awareness of this regrettably neglected work among scholars and performers around the world. The unique national characteristics embedded in this work, along with its distinct harmonies and sonorities related to impressionism and post-impressionism, contribute to make the *12 Tonadas* worthy of study and performance.

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<sup>12</sup> Chapter V provides more detailed information about the three pianists, Viñes, Gacitúa, and Savi.

## CHAPTER II

### ALLENDE AND HIS MUSICAL BACKGROUND

#### Chilean Music before 1900

Chilean art music flourished after 1810 with the independence of Chile from Spain. Chile was first discovered by the Spanish Conquistadors in 1536, and for three centuries it was part of the Spanish colonies.<sup>13</sup> During the colonial period, music in Chile was used mainly for religious and military purposes. Brought by the Spaniards during the period of colonization, religious music for the most part was found in Catholic masses in the form of plainsong alternating with hymns honoring the Virgin.<sup>14</sup> Musical instruments were scarce during this period in Chile. A few important Chilean cathedrals had organs, and occasionally other instruments such as harpsichord, violin, harp, and flute were used during the masses.<sup>15</sup> Most of the composers at this time came from Peru and Spain, some of them serving as chorus masters and church organists in the main cathedrals of Chile.<sup>16</sup>

The music associated with military functions and ceremonies was also important during the Chilean colonization. In the mid 1500s, Spanish military music had created a great impression on the native Indians. Military bands were formed and utilized in

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<sup>13</sup> "Chile," *Encyclopedia Britannica Online*, <http://search.eb.com/eb/article-25247> (accessed June 10, 2008).

<sup>14</sup> Juan Orrego-Salas, "Chile (i)," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell, 2<sup>nd</sup> ed. (London: Macmillan, 2001), 5: 612.

<sup>15</sup> Samuel Claro, "Chile (ii)," *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares (Madrid: Sociedad General de Autores y Editores, 1999-2002), 3:626.

<sup>16</sup> This material is drawn from Samuel Claro and Jorge Urrutia Blondel, *Historia de la música en Chile* (Santiago: Editorial Orbe, 1973), 68-81.

Spanish militias during the period of conquest in Chile as a symbol of grandeur, majesty, and power.<sup>17</sup> Their instruments usually consisted of flutes, drums, and trumpets. After the proclamation of independence in 1810, the ceremonial music performed for social functions and military achievements, such as the foundation of the *Instituto Nacional* in 1813 and the victorious battle of *Yerbas Buenas* in 1813 respectively,<sup>18</sup> became as important as religious music in Chilean society. During this period musical life in Chile began to prosper.

Early keyboard instruments, such as spinets and clavichords, had been brought to Chile by European merchants in the early eighteenth century.<sup>19</sup> By the 1820s, fortepianos, which were arriving more frequently in Chile from Europe, facilitated the access to music mainly for the aristocratic upper class audience, especially in so-called “tertulias” [social gatherings or salons], an important venue for music performance within Chilean society during the eighteenth and nineteenth century. As well as at church and ceremonial events, Chileans often enjoyed listening to music in family and other small social gatherings. The music played in these gatherings was mostly popular and light salon music, such as mazurkas, polkas, and waltzes.<sup>20</sup> This kind of music, oriented toward small circles of friends and family settings, was regarded as amateur.

The development of art music in Chile was promoted greatly by the foreign professional musicians who brought European music literature to Chile, such as Isidora Zegers (1803-1869) from Spain, Guillermo Frick (1813-1896) from Germany, and

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<sup>17</sup> Escobar, 97.

<sup>18</sup> Luis Merino, “Chile (iii),” *Diccionario de la música española e hispanoamericana*, ed. Emilio Casares (Madrid: Sociedad General de Autores y Editores, 1999-2002), 3:629.

<sup>19</sup> Eugenio Pereira Salas, “El rincón de la historia,” *Revista musical chilena* 3 (July 1945): 48.

<sup>20</sup> Escobar, 88, 101.



Aquinas Ried (1810-1869) from Bavaria. In 1826, the first significant musical organization was founded in Santiago with the name of “Sociedad Filarmónica.” Because of the lack of professional musical venues, this society became an extremely important and influential organization, contributing much to the knowledge and practice of music.<sup>21</sup> Soon other cities in Chile, such as Concepción, Valparaíso, and Valdivia, also established “sociedades” in 1829, 1845, and 1853 respectively.<sup>22</sup> Throughout the nineteenth century, various chamber groups and societies continued to be formed in an attempt to promote music of both the European classical masters and a rising group of early Chilean composers.

During this period many talented musicians and performers from Chile traveled to Europe to receive professional musical training. One of the important musicians who studied abroad, Enrique Soro (1884-1954) had a great impact on Chile’s musical development. From an early age, he had received rigorous training as a pianist and composer in Italy; he is thus considered the first Chilean composer with a solid European musical background.<sup>23</sup> His contributions were especially influential through his teaching, one of his most outstanding students being Pedro Humberto Allende, the subject of the present research.

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<sup>21</sup> Claro and Urrutia Blondel, 86. This view is challenged in “La música en el periódico chileno *El Ferrocarril* (1855-1865)” by Mario Milanca Guzmán in *Revista musical chilena* 193 (January 2000) <http://www.scielo.cl> (accessed January 12, 2008). The article contains a summary of events and observations regarding musical activities in Chile found in the newspaper *El Ferrocarril* between 1855 and 1865. In the newspaper, most of the “sociedades filarmónicas” were described as dancing parlors in which people from the high society would gather for dancing and “showing off” their dresses. However, in all other sources consulted, such as in *Músicos sin pasado* by Escobar and “Chile (iii)” by Merino, “sociedades filarmónicas” were described as important musical venues that contributed to the dissemination of classical music in Chile.

<sup>22</sup> Orrego-Salas, “Chile (i),” 5: 612.

<sup>23</sup> Escobar, 129.

One of the most significant and decisive events that shaped the history of music in Chile occurred in 1830 with the premiere of the opera *L'inganno felice* by Gioachino Rossini (1792-1868). From this time on, opera became the most representative genre in Chilean music, as well as the most popular. It also triggered a superficial social tradition in which Chilean citizens enjoyed attending operas in luxurious and ostentatious dresses for the sake of showing off rather than for learning music.<sup>24</sup> Regardless of its social function, opera was indeed one of the most important musical activities and attracted a large audience for over a century. *La Telésfora* was the first opera composed in Chile in 1846 by Aquinas Ried. The complete performance of a Chilean opera, however, did not take place until 1895 with *La florista de Lugano* by Eliodoro Ortiz de Zárate (1865-1953). The increasing interest in operatic music spurred the construction of theaters and auditoriums in the principal cities of Chile. In 1857, the *Teatro Municipal*, perhaps the most important theater in Chile, was founded in Santiago. It is not surprising that for the inauguration of such an important musical venue, the opera *Hernani* by Giuseppe Verdi (1813-1901) was presented, or that in 1870, for the second inauguration of the theater reconstructed after a fire, *La forza del destino* was premiered. Some of the most popular Italian operas performed during this period were those of Gaetano Donizetti (1797-1848), Vincenzo Bellini (1801-1835), and Giacomo Puccini (1858-1924) in addition to Rossini and Verdi. Because of the prevalence of Italian opera, works by other European composers were mostly unknown to the Chilean audience until the end of the century. The opera *Lohengrin* by Richard Wagner (1813-1883) was premiered in Chile in 1889

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<sup>24</sup> Claro and Urrutia Blondel, 88.

with great success, and it was the only opera by Wagner that the *Teatro Municipal* was capable of producing for a decade. Later on, *Tannhäuser* and *Parsifal* were premiered in Santiago in 1898 and 1920 respectively, both becoming major musical events in Chile.<sup>25</sup>

Meanwhile, in the field of music education, an important project was begun with the foundation of the Conservatorio Nacional de Música in Santiago in 1851. The Conservatorio consisted of two sections, Escuela de Música and Academia del Conservatorio.<sup>26</sup> The purpose of each entity is described by Eugenio Pereira Salas as follows:

The Conservatory was organized in two sections. The first section, titled Escuela de Música, offered free voice lessons to the low income students of both genders. The students had to be registered for five years, during which they had to attend to each class with punctuality. Their duties included singing at the national anniversaries (secular and religious) as well as participating in national concerts. . . . The second section, titled the Academia del Conservatorio, consisted of two classrooms, one for the female and another for the male students. The teachers at the Academia taught vocal and instrumental music and they were appointed by the Chilean president for such positions. The object of the Academia was to “cultivate and to improve the musical knowledge through the performance and the study of the classical compositions of the great masters.”<sup>27</sup> (Unless otherwise noted, all translations are by this author.)

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<sup>25</sup> Eugenio Pereira Salas, *Historia de la música en Chile: 1850-1900* (Santiago: Ediciones de la Universidad de Chile, 1957), 240-242.

<sup>26</sup> Eugenio Pereira Salas, “Los primeros años del Conservatorio Nacional de Música,” *Revista musical chilena* 35-36 (August-November 1949): 16.

<sup>27</sup> “Los primeros años del Conservatorio Nacional de Música,” 16. “El Conservatorio se organizó en dos secciones: La primera, intitulada Escuela de Música, tenía por objeto enseñar gratuitamente la música vocal a los individuos pobres de ambos sexos. Los alumnos debían matricularse por un período de cinco años, durante los cuales se obligaban a asistir con puntualidad a las clases. Sus obligaciones eran de asistir a los aniversarios nacionales, cívicos y religiosos, desempeñando la parte que les correspondiera en el canto, como asimismo, prestar sus servicios en los conciertos nacionales. [ . . . ] La segunda seccion, intitulada la Academia del Conservatorio, se componía de dos salas, una femenina y otra masculine, y ambas estaban formadas por los profesores de música vocal e instrumental a quienes el presidente de la República concediera el título honorífico de miembros. La Academia debía ocuparse “del cultivo y adelantamiento de la música por medio de la ejecución y estudio de las composiciones clásicas de los grandes maestros.”

Among those involved in the creation of this establishment was the Spanish-born musician Isidora Zegers, who was named President of the Academia del Conservatorio by the Chilean government.<sup>28</sup> In 1974, the auditorium of this institution was named for her. Throughout the nineteenth century, this Conservatory remained the “only official institution offering specialized education in music” in Chile.<sup>29</sup> It was also one of the earliest public institutions to offer a systematic musical education within Latin America.<sup>30</sup> Even so, several decades passed before a new generation of more serious composers entered the musical scene in Chile. In *Historia de la música en Chile*, the description of musical development in Chile during the second half of the nineteenth century is expressed as follows:

Those who composed (in Chile) were mostly self-taught, at least during the greater part of the century, and their compositions were generally within a modest level of salon music, small song forms, or, at best, national anthems and music for military or religious purposes. . . . They were all comprised of an unclassified genre, somewhere between popular music, art music, and of a showcase of virtuosic entertainment for the keyboard. In any case, it is obvious that more complex and developed musical structures, such as sonata form or polyphonic forms, were not preferred among the composers during this period. Folk music, not yet considered an important element, was not utilized by composers except for unusual cases. The most commonly used musical instruments were piano, violin, guitar, and also choirs. For chamber or symphonic music Chilean native composers did not write any original works.<sup>31</sup>

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<sup>28</sup> “Los primeros años,” 17.

<sup>29</sup> Orrego-Salas, “Chile (i),” 5: 612.

<sup>30</sup> Merino, 630.

<sup>31</sup> Claro and Urrutia Blondel, 91-92. “Los elementos netamente nacionales que compusieron alguna música fueron absolutamente autodidactos, por lo menos durante gran parte de la centuria, y sus composiciones no sobrepasaron el modesto nivel de la música de baile, de la pequeña canción y, en el mayor de los casos, del Himno patriótico, militar o religioso. [ ... ] Todos constituyeron un género difícil de clasificar, intermedio entre música popular, la docta y la de entretenimiento gimnástico para el teclado. En todo caso, es obvio que estructuras musicales más complejas o desarrolladas, de la categoría de aquella en forma Sonata o de cualquiera de tipo polifónico, no fueron favorecidas por los compositores de esta etapa histórica. La música folklórica, aún no bien mirada, recogida y estudiada, no llegó a ser utilizada, directa o indirectamente, por autores de entonces, salvo raras excepciones. Los medios más usados fueron: el piano,

In the late nineteenth century, several new musical societies and ensembles were created to further cultivate art music in Chile. Organizations such as “Sociedad Musical de Valparaíso” (1868), “Sociedad de Música Clásica” (1879), “Sociedad Cuarteto” (1885), and “La Academia Musical Beethoven” (1893) contributed to the study and performance of symphonic and chamber repertoire that had mostly been unknown in Chile during the first half of the nineteenth century, such as compositions by George Frideric Handel (1685-1759), W. A. Mozart (1756-1791), and Ludwig van Beethoven (1770-1827), to mention a few.<sup>32</sup> Other important musical events also took place in salons conducted by influential upper class socialites such as Luis Arrieta Cañas (1861-1961) and José Miguel Besoain (n.d.).<sup>33</sup> By the late 1800s, the first precursors of the “modern” native composers also began to emerge. One of the most important and influential of these was Pedro Humberto Allende.

#### Pedro Humberto Allende, His Life and Works

Allende was born in Santiago on June 29, 1885, into a family of writers and musicians.<sup>34</sup> In 1899, he entered the Conservatorio Nacional de Música in Santiago to study violin with Aurelio Silva (1866-1923); music theory and composition with Luigi Stefano Giarda (1868-1952), Enrique Soro (1889-1969), and Domingo Brescia (1866-1939), among others. He obtained the titles Professor of Violin in 1905 and Professor of

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el violín, la guitarra o el coro. Para música de cámara o sinfónica propiamente tales, los compositores chilenos no escribieron obras originales.”

<sup>32</sup> Claro and Urrutia Blondel, 93.

<sup>33</sup> Merino, 632.

<sup>34</sup> The following biography is taken primarily from “Noticia biográfica,” *Revista musical chilena* 5 (September 1945): 5-7.

Harmony and Composition in 1908. Between 1910 and 1911, the Chilean government sent him to France and Spain for further study of Music Education for elementary and high schools. In 1922, he obtained a degree in Vocal Music Education from Universidad de Chile. In 1922 and 1932, he was again sent to Europe and also to Uruguay for further study. Early in his career, he taught music at a number of high schools, and from 1918 to 1946 he taught harmony and composition at the Conservatorio Nacional de Música in Santiago.<sup>35</sup> Until his retirement in 1946, he taught many Chilean composers who later came to international prominence.<sup>36</sup>

One of the most important aspects in Allende's musical career was his contribution to research on indigenous and popular Chilean music. He had always shown a deep concern for and interest in disseminating the folk music of native Indians. He therefore traveled to the southern part of Chile, home of the Araucanians, one of the Chilean native Indian tribes, in order to study and record samples of their music. He also brought a group of native Indian musicians to Santiago to perform at the Conservatorio Nacional de Música.<sup>37</sup> They later recorded a collection of their songs which was released on the RCA Victor label, becoming the first recording of Araucanian music.<sup>38</sup> Because of his many contributions to the study of Chilean popular music, he was elected to

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<sup>35</sup> Raquel Bustos Valderrama, "Allende Sarón, Pedro Humberto," *Diccionario de la música española e hispanoamericana*, ed. Emilio Casares (Madrid: Sociedad General de Autores y Editores, 1999-2002), 1:290.

<sup>36</sup> Juan Orrego-Salas, "Allende (Sarón), Pedro Humberto," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell, 2<sup>nd</sup> ed. (London: Macmillan, 2001), 1:401.

<sup>37</sup> Domingo Santa Cruz, *Mi vida en la música*, ed. Raquel Bustos, vol. 1 (Santiago: Ediciones de la Universidad Católica de Chile, 2008), 281. The performers were Martín Huentecura, Juan Huinco, and Marcelina Ñancuvilo.

<sup>38</sup> Santa Cruz, 281. They recorded four one-sided discs. The details of the recordings are the following: *Ñuyquen y Ñuque* and *Mamita* by Martín Huentecura; *Laumen* by Juan Huinco; and *Masiñancu* by Marcelina Ñancuvilo. Unfortunately these recordings became lost and later destroyed.

membership in the Chilean Folklore Society. His research earned international recognition as well. In 1923, he assisted in the foundation of Académie Internationale de Beaux Arts in Paris. In 1928 he was appointed vice-president of the music section at the first International Congress of the Popular Arts in Prague. During the Congress, he presented Chilean popular art in a variety of visual and musical forms. On this occasion he presented not only Chilean Araucanian Indian music and Chilean popular songs, but also some of his compositions such as the *12 Tonadas de carácter popular chileno* (1918-1922).<sup>39</sup> He also traveled to Hungary, Austria, and Czechoslovakia to study the popular arts and the organization of music schools in these countries. Throughout his career, he was invited by many European and South American countries to perform his works and to participate in conferences concerning popular and folk music, as well as music education for the public schools.

Another significant contribution toward the development of musical education in Chile was Allende's emphasis on musical pedagogy. He wrote several method books for teaching music such as *Metodología para la enseñanza del canto escolar* [Vocal Teaching Methods for Pre-college] (1922) and *Método original de iniciación musical* [A New Method for Beginning Musical Instruction] (1937),<sup>40</sup> among others. He also composed numerous songs and pieces for children for use in schools.

Allende composed much orchestral, instrumental, and vocal music throughout his career. Among his orchestral works, *Escenas campesinas chilenas* [Chilean Peasant

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<sup>39</sup> "Noticia biográfica," 6.

<sup>40</sup> Vicente Salas Viu, *La creación musical en Chile, 1900-1951* (Santiago: Editorial Universitaria, S. A., 1952), 116.

Scenes] (1913-4) and *La voz de las calles* [Voices of the Streets] (1920) are the most outstanding. These symphonic poems depict the landscape of the Chilean countryside; in the case of *La voz de las calles*, the urban folklore of Santiago as embodied in the calls of its street vendors is reflected.<sup>41</sup> Allende's most important instrumental works include *Concierto sinfónico, para violoncello principal y orquesta* (1915), *Cuarteto de cuerdas* (1926, 1945), *Sonata para piano* (1906, 1909), and *12 Tonadas de carácter popular chileno*.<sup>42</sup> Many of his compositions received high praise by contemporary musicians not only in Chile but also in Europe and South America. Claude Debussy (1862-1918) was extremely impressed by Allende's *Concerto for Cello*, and he expressed his admiration in the following letter dated May 20, 1916:

Dear Sir: I have read your Concerto for violoncello and orchestra with the greatest interest. This is a thoroughly distinguished work, and, apart from some roughness (the octaves in the bars 7 and 8 of the letter T), the writing is absolutely remarkable. There is a personality in the rhythm, rarely encountered in contemporary music. I wish your music all the success that it deserves and which it will not fail to obtain. Once more my very sincere compliments and please believe, dear sir, my sincere cordiality. Claude Debussy.<sup>43</sup>

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<sup>41</sup> Slonimsky, 21.

<sup>42</sup> Raquel Bustos Valderrama, "Nuevos aportes al estudio de Pedro Humberto Allende," *Revista musical chilena* 174 (July- December 1990): 31-37. This article is a revised catalogue of Allende's complete works.

<sup>43</sup> Slonimsky, 21. "Cher Monsieur: j'ai lu avec le plus grand intérêt votre concerto pour violoncelle et orchestre. C'est une œuvre tout à fait fantastique mis a part quelques hardiesses (les 8èmes des mesures 7. 8. lettre T.) l'écriture un art absolument remarquable. Il-y-a aussi une perssonalité dans la rupture que l'on rencontre rarement dans la musique contemporaine. Enfin, je souhaite à votre œuvre tout le succès qu'elle mérite et qu'elle ne manquera pas d'avenir. Encore mes très sincères compliments et veuillez croire, cher Monsieur, à mes sincères cordialités. Claude Debussy." (translated by Slonimsky)



Many of Allende's important orchestral and instrumental works were performed outside Chile. Some of them were also published abroad, including the *12 Tonadas*, which was published by *Sénart* (later *Salabert*) in Paris.

Throughout his career Allende received national and international recognition for his work in the field of research, pedagogy, and composition. His further professional connections included memberships in the Kharkov Folklore Society, the Costa Rican Academy of Fine Arts, and the Chilean Association of National Composers. Because of his extensive contribution to the development of musical education and popular music, Allende was the first Chilean composer to receive his country's *Premio Nacional de Arte* [National Prize of Art] in music in 1945.

### Musical Influences and Compositional Style

As mentioned earlier, the influence of folk elements was an important aspect of this composer's music. Allende had been surrounded by Chilean popular music and traditions since childhood. *Fondas* [also called *ramadas* or *chinganas*] were temporary outdoor places of entertainment for the general public, mostly people from the middle and lower classes, which usually took place in parks. Here people would gather for drinks, food, games, and they also would dance Chilean folk dances accompanied by folk music.<sup>44</sup>

One of the most representative Chilean folk dances is the *cueca*, which is usually danced during the celebration of the Chilean Independence Day (September 18). The

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<sup>44</sup> *Fondas* are still organized every year for Chilean Independence Day.

music for these occasions consists mostly of simple tunes in major modes with buoyant rhythm, usually sung to guitar accompaniment. In his youth, Allende lived in a neighborhood where the *fondas* took place during important holidays such as Christmas, New Year, and Chilean Independence Day.<sup>45</sup> The joyful scenes of celebrations with the mixture of noise and the distinctive Chilean spirited music and dance lodged in the mind of the composer and inspired him to reflect these characteristics in his works.<sup>46</sup> Regarding the influence of the *fondas* during his youth, Allende pointed out that “since that period, the rhythm and the melodic lines of the *cuecas* and *tonadas* stayed forever in my ears.”<sup>47</sup>

Because of his unrelenting efforts in propagating Chilean folk and popular music, Allende became one of the proponents of nationalism in Chilean music. Musicologist Richard Taruskin understands nationalism in music as a “reactionary movement against the supremacy of German music,”<sup>48</sup> which began especially in the second half of the nineteenth century. French and Italian music were not so much affected by this movement since both of those cultures “had an old musical tradition to draw upon and did not need to resort to the somewhat extraneous resources of the nationalist movement.”<sup>49</sup> Instead, nationalism in music flourished in many peripheral countries to Germany, France, and Italy, such as Russia, Bohemia, Norway, Finland, England, Spain,

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<sup>45</sup> Pedro Núñez, “Recordando al maestro Humberto Allende,” *Revista musical chilena* 74 (Nov-Dec 1960): 95. This information was given by Allende to Pedro Núñez Navarrete.

<sup>46</sup> Quiroga, 25.

<sup>47</sup> Núñez, 96. “Desde aquella época, el ritmo y los giros melódicos de las cuecas y tonadas se grabaron para siempre en mis oídos.”

<sup>48</sup> Richard Taruskin, “Nationalism,” *The New Grove Dictionary of Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed January 16, 2008).

<sup>49</sup> Taruskin (accessed January 30, 2008).

and Hungary.<sup>50</sup> Latin American countries, such as Chile, can also be included. The composers of nationalist music incorporated into their works characteristics unique to their country; for example, melodies, harmonies, and dance rhythms that identified the cultural uniqueness of a nation or ethnic group. Throughout his career, Allende explored the uncharted territory of Chilean folk music, not only the music of “criollos” [creoles]<sup>51</sup> but also of the Araucanians,<sup>52</sup> as a means of introducing Chilean musical expression into art music. Chilean folklore represents the cultural essence of various social groups: the Araucanians, peasants, the working class, and the middle class.<sup>53</sup> However, according to Allende, the source of creole folk music in Chile came exclusively from Spanish colonists since the natives [Araucaninas] never mixed with the creole population.<sup>54</sup>

Through his own compositions Allende strove to find a distinctive voice for Chilean identity in which traits of “chilenism” could be included. In a lecture given by the composer in Santiago in 1930, Allende explained three categories of folk-music: “(1) pure folk music, (2) music pretending to an artistic effect and garnished with tags of folk song, and (3) stylized works of art inspired by folk compositions.”<sup>55</sup> Within these three categories, the composer shows clearly his inclination to the latter type by affirming that “the author of a stylized composition does not copy pure art but, taking his inspiration

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<sup>50</sup> Ryan Minor, “Nationalism,” *The Harvard Dictionary of Music*, ed. Don Michel Randel, 4<sup>th</sup> ed. (Cambridge: The Belknap Press of Harvard University Press, 2003): 548.

<sup>51</sup> In *Britannica Online*, a creole is described as any white person born in Spanish America from Spanish parents during the 16th–18th century and is distinguished from an American resident who had been born in Spain (accessed January 22, 2008).

<sup>52</sup> Domingo Santa Cruz, “Pedro Humberto Allende 1885-1959 (Necrologías),” *Revista musical chilena* 66 (Jul-Aug 1959): 115.

<sup>53</sup> Carlos Isamitt, “El folklore en la creación artística de los compositores chilenos,” *Revista musical chilena* 55 (Oct-Nov 1957): 35.

<sup>54</sup> Pedro Humberto Allende, “Chilean Folk Music,” *Bulletin of the Pan American Union* 9 (September 1931): 920.

<sup>55</sup> Allende, 917.

from its essence, dignifies it with beautiful harmonization and enshrines it in approved forms.”<sup>56</sup> This has been the case with respect to many of his compositions containing folk elements, especially the piano composition, *12 Tonadas de carácter popular chileno*, which will be discussed later in detail.

Even before his first trip to Europe, Allende had been impressed by the work and ideas of the Spanish composer Felipe Pedrell (1841-1922). Pedrell was a Catalanian composer, musicologist, and teacher who is considered to be the founder of modern Spanish musicology.<sup>57</sup> Throughout his career, Pedrell wrote many books and articles promoting Spanish folk music. His writings, lectures, and private instruction inspired several important Spanish composers of the period, such as Enrique Granados (1867-1916), Manuel de Falla (1876- 1946), and Isaac Albéniz. From his youth, Allende was aware of Pedrell’s works and ideologies, which shaped his own musical concepts. Among Pedrell’s many writings, *Lírica Nacionalizada* (1900) created a deep impact on Allende. In this work Pedrell compiled texts that explored various musicological research projects, reviewed publications, discussed aesthetics and theory, and otherwise commented upon musical life in Spain. The primary emphasis, however, was placed upon Catalanian folk music and nationalism in music in other countries of Europe.<sup>58</sup> In his first trip to Europe in 1910, Allende traveled to Barcelona to meet Pedrell, and they became close friends. Pedrell turned out to be an important mentor and guide for Allende. During the first decade of the twentieth century, musical life in Chile was hampered by a partial

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<sup>56</sup> Allende, 917.

<sup>57</sup> Walter Aaron Clark, “Pedrell, Felipe,” *The New Grove Dictionary of Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed January 22, 2008).

<sup>58</sup> González, 54.

knowledge of the classical repertoire, an excessive emphasis on Italian operas, an archaic teaching methodology from the Conservatorio Nacional, and the absence of a solid compositional tradition.<sup>59</sup> Allende shared with Pedrell his visions and hopes to uplift the musical aesthetics of the time in Chile by modernizing obsolete aspects of music education. Perhaps the best description of Allende's musical nationalism is provided by Eduardo Lira Espejo in "Raigambre popular en la expresión de Allende" [Traits of Popularism in the Expression of Allende]:

The Chilean identity [chilenism] in Allende's works is not only present in his usage of the popular mode of the melodies, cadences, rhythms, or other characteristics taken from the Chilean people. It is an identity with the people itself. It is blood and sky, ingenuity and desperation, which proclaims the best of Chile transformed in music. . . . The desperation in music of Allende comes from this identity of chilenism. This desperation is not a negation, but an affirmation. It is not isolation, but a human consciousness. It is the most noble and fair attitude of the Chilean musician: to incorporate the people by blood and willingness. Whoever had examined Allende's works would understand the nature of this characteristic. *The 12 Tonadas for Piano*, subtle in harmony, deliciously colorful with a constant delicate touch, never too strident, not even too different among them, they all contribute to describe the "gray" tone of our landscape, of our mode of being, introspective, and distracted.<sup>60</sup>

Thanks to his early government-sponsored trips to Europe, Allende was also exposed to the tendencies of music of the period, especially impressionism and post-

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<sup>59</sup> González, 54.

<sup>60</sup> *Revista musical chilena* 5 (September 1945): 9-10. "La chilenidad en la obra de Allende no es solo el uso al modo popular de melodías, de cadencias, de ritmos o de particularidades usadas por el pueblo chileno. Es una identificación con el pueblo mismo. Sangre y cielo, ingenuidad y angustia, que aclaman lo mejor de Chile transformando en música. [ . . . ] La angustia de la música de Allende viene precisamente de su chilenidad. Esta angustia no es negación. Al contrario, afirmación. No es aislamiento, sino conciencia humana. Es la más noble y justa actitud, esta la del músico chileno. Reintegrarse al pueblo por sangre y voluntad. El que se haya detenido a meditar en algunas y todas, las principales obras de Allende, entenderá eso. Las <Tonadas para Piano> tan sutiles de armonías, tan deliciosamente coloreadas con toques siempre finísimos, nunca estridentes, ni siquiera diferenciados, están definiendo un tono grisáceo, similar al de nuestro paisaje o a nuestro modo de ser, circunspectos y retraídos."

impressionism, which greatly influenced his compositional style. His works contain a distinctive use of harmony reflecting the characteristic elements embedded in these tendencies, which will be discussed in more depth later.

This sketch of the history of music in Chile beginning with the sixteenth century provides a background for the musical scene to which Pedro Humberto Allende belonged in the late nineteenth century. By the turn of the twentieth century, nationalism in music brought innovations in the field of art music in Chile. Influenced by Pedrell's nationalistic visions in music, Allende sought an innovative compositional style incorporating folk and popular elements within a modern musical language prevalent in the early twentieth century. Among Allende's works, the piece that best represents these musical characteristics is the set of piano pieces called *12 Tonadas de carácter popular chileno*.

### CHAPTER III

#### CHILEAN FOLK MATERIALS IN THE *12 TONADAS*

An exploration into Chilean folk materials embedded in the *12 Tonadas de carácter popular chileno* is essential to grasp the concept and structure behind the work. Two Chilean folk music genres influenced Allende's work, the *tonada* and the *cueca*. This chapter discusses the origin, background, and the characteristics of each of these genres.

#### The Chilean *Tonada*

The term *tonada* may be applied to any Spanish tune or melody.<sup>61</sup> It is derived from a musical-poetic form containing stanzas and refrains, also called *zegel*, introduced by the Arabs in Spain.<sup>62</sup> The *tonada* was brought to Chile by the Spaniards during the period of colonization from the sixteenth to the early nineteenth century. In the early days of the colonial period in Chile, the *tonada* was synonymous with *entonación* [intoned tune], a term applied to any popular tune or melody, even if the tune came from a dance.<sup>63</sup> Because the genre existed predominantly in oral tradition,

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<sup>61</sup> "Tonada," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell, 2<sup>nd</sup> ed. (London: Macmillan, 2001), 25:581.

<sup>62</sup> Eugenio Pereira Salas, *Orígenes del arte musical en Chile* (Santiago: Imprenta Universitaria, 1941), 296.

<sup>63</sup> The definition of the genre *tonada* is taken mainly from the article "Introducción al estudio de la tonada" by Raquel Barros and Manuel Dannemann, *Revista musical chilena* 89 (July-September 1964), 105-114.

the music and the lyrics of *tonadas* were rarely transcribed. One of the earliest written *tonadas* was found in a document dated 1792.<sup>64</sup> However, not until the second half of the nineteenth century did Chilean musicians begin compiling and editing anthologies of *tonadas*, thereby spreading their popularity throughout the country.<sup>65</sup> The *tonada* was the most representative Chilean traditional music sung in festivities, and thus it carried an important social connotation within Chilean culture. It is still considered one of the most important genres of Chilean folk music.

The poetic metric form of a *tonada* is variable; however, the most common form is the “octosyllabic quatrain” [a four-line stanza with eight syllables per line]. Other stanzas written in *quintilla* [five lines] and *décima* [ten lines] are also used. A *cogollo*, a four-line stanza of homage to the important guests of a party, is commonly added at the end of a *tonada*.<sup>66</sup> The number of stanzas and refrains may vary in each *tonada*.

A *tonada* is generally divided into two parts: the first in slow tempo and the second, which becomes the refrain, fast and energetic.<sup>67</sup> This form of a *tonada*, alternating a slow and a fast tempo, is also referred as “tonada-canción” [tonada-song].<sup>68</sup> This is the format used in the *12 Tonadas de carácter popular chileno*. Repetitions may occur in the first or second phrase or both.

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<sup>64</sup> Pereira Salas, 297.

<sup>65</sup> Pereira Salas, 302.

<sup>66</sup> Juan Pablo González, “Chile,” *Music Online: The Garland Encyclopedia of World Music*, ed. Dale A. Olsen and Daniel E. Sheehy, <http://glnd.alexanderstreet.com> (accessed February 4, 2008).

<sup>67</sup> Pereira Salas, 296.

<sup>68</sup> Barros and Dannemann, 106.



The mode of traditional *tonadas* is usually major. The harmony is generally based on the alternation of tonic and dominant, with subdominant used on some occasions. The meter is usually 6/8, often alternating with 3/4 to create a hemiola. Such *tonadas* are usually love songs that can be sung either as a solo or as a duet in parallel thirds,<sup>69</sup> usually accompanied by guitars. The guitar is usually strummed in the 6/8 meter and plucked in the 3/4 meter. If sung in salons, they could be accompanied by harp or piano.

The thematic materials found in *tonadas* fall mostly into two categories: religious and secular. The most popular and recurrent themes were taken from the latter and were used in festivities such as rodeos, harvests, and birthday parties.<sup>70</sup> These secular themes most often depict unrequited love. *Tonadas* sometimes received different names according to their functions: a *villancico* served as a Christmas carol; an *esquinazo* was equivalent to a serenade sung at birthdays and saint's days; and a *parabién* was sung during a marriage celebration for the bride and groom.<sup>71</sup>

Example 3.1 shows a typical Chilean *tonada* titled “Un sentimiento me mata” [A feeling overwhelms me] by an unknown composer. It appears in a collection of Chilean songs called *Tonadas chilenas antiguas para canto y piano* [Old Chilean

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<sup>69</sup> “Tonada,” 581.

<sup>70</sup> González (accessed February 4, 2008).

<sup>71</sup> John M. Schechter, ed., *Music in Latin American Culture* (New York: Schirmer Books, 1999), 247.

*Tonadas* for voice and piano] compiled by the Chilean composer María Luisa

Sepúlveda (1896-1958).<sup>72</sup>

Example 3.1: “Un sentimiento que me mata”

Un poco movido

CANTO

Un sen - ti - - - - mien - to me ma - ta, y al in - men - to en que re - cuer -

PIANO

1.<sup>a</sup> 2.<sup>a</sup>

- do Un sen - do Qué lo - cu - ra en con - fun - dir - me! Pe - ro pa - ra que me a - cuer - do! Qué lo -

1. Para terminar;

cu - - - ra en con - fun - dir - me Pe - ro pa - ra que me a - cuer - do y... Que cruel - ta

<sup>72</sup> María Luisa Sepúlveda, ed., *Cancionero chileno: tonadas chilenas antiguas para piano y canto* (Santiago: Ediciones Casa Amarilla, 1937), 3.

The text with a translation follows:

Un sentimiento me mata,  
y al momento en que recuerdo  
un sentimiento me mata,  
y al momento en que recuerdo

Qué locura en confundirme!  
Pero para que me acuerdo!  
Qué locura en confundirme  
Pero para que me acuerdo

Qué crueldad! Qué tiranía!  
Qué rigor con que me tratan  
Yo de publicar al mundo  
que un sentimiento me mata;

(Cogollo)  
El señor don fulanito  
su negrita es la que canta  
y de ser su negra  
es alfombra de su planta

A feeling overwhelms me  
and the moment that I remember  
a feeling that overwhelms me  
and the moment that I remember

So foolish to confuse myself!  
But why do I have to remember!  
So foolish to confuse myself!  
But why do I have to remember

Such cruelty! What a tyranny!  
They treat me so harshly  
I should proclaim to the world  
that a feeling overwhelms me;

(Cogollo)  
Mr. don fulanito  
his girl “negrita” is the one who sings  
and for being his “negrita”  
she is the soil of his plant

This *tonada* is in B-flat major, 6/8, and the tempo marking is *Un poco movido* [a little movement]. The metric form of the text corresponds to the “octosyllabic quatrain” containing four-line stanzas with eight syllables in each line. Stanzas three and four are not included in the musical example but they are sung immediately following stanza two. A stanza of *cogollo* is added after the third stanza to be sung in honor of the guest [presumably Don fulanito]. As may be observed, it is in binary form with repetitions of each section; however, in this *tonada* the tempo does not change between the two sections. In the first phrase the melody moves in scalewise motion, and in the second phrase, it stays within a step of a single note. The main harmonic scheme is the alternation of the tonic (B-flat major) and dominant (F major)

chords. In measures 4 and 14, the meter shifts from 6/8 to 3/4 producing a hemiola. Overall, the accompaniment in the left hand imitates the guitar strumming. The theme of this *tonada* is unattainable love.

The Chilean *tonada* portrays the spirit of countrymen and peasants who are understood to represent the soul of the Chilean people. The *tonadas* were customarily sung and played by female peasants in rural areas, who sung in high-pitched nasal tones in order to be heard within a noisy crowd. However, the rise of professional male groups during the twentieth century moved the traditional folk *tonadas* into urban settings. The urbanization and popularization of a traditional *tonada* is depicted as follows:

Vocal quartets, accompanied by a harp, an accordion, and guitars, and wearing costumes of the Chilean cowboy (*huaso*), evoked the folklore of the central region of Chile. . . . To capture the folklore of the Chilean countryside, these groups chose the *tonada* as their main musical expression because of its lyricism, its flexibility, the simplicity of its structure, and its roots in Chilean Creole culture. Their polished arrangements and interpretations included virtuoso techniques on guitar and harp, with fancy introductions and interludes featuring parallel thirds and arpeggios in a Paraguayan style. They emphasized cultivated voices with articulate diction and precise intonation, appropriate traits, for the upper middle class greatly admired these types of quartets. To evoke the typical flavor (*sabor típico*) of this music, the singing cowboys included animated yells and farmers' speechways. This style of the *tonada*, often featured on recordings and during shows, was developed by Chilean folk composers, who also composed *cuecas* and other national musical forms.<sup>73</sup>

The *tonada* is the most representative traditional music found in Chile since the colonial period. Since the early twentieth century, the migration of rural peasants

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<sup>73</sup> González (accessed February 4, 2008).

to the cities contributed to the popularization of *tonadas*, thereby exposing them to a wider mass of people. However, the *tonada* has always remained as a symbol of the traditional Chilean folklore, as has the Chilean dance *cueca*, which will be explored next.

### The Chilean *Cueca*

The principal Chilean folk dance is called a *zamacueca*, or simply *cueca*. The *cueca* has three possible sources of its origin: Spanish, Araucanian [Chilean native Indians], and African. Since the early colonial period, Chile had been greatly influenced by Spanish culture, including the Moorish part of the Spanish heritage. The *cueca* is most often danced outdoors. The custom of accompanying the dancers by the clapping of spectators, practiced both among the Moors and the Andalusians (Spanish), also applies to the *cueca*. One of the Moorish dances that was held outdoors with similar characteristics to the *cueca* was called the *zambra*. It is possible that the *cueca* had its Spanish origin in the *zambra*, explaining the name *zamacueca*.<sup>74</sup>

According to the article “La Zamacueca” by the Spanish journalist P. Zañudo Astrán published in 1886, the *zamacueca* contained elements similar to the ceremonies performed by the native Araucanians, explaining the unique quality of this dance.<sup>75</sup> However, the Araucanians have always been a small part of the Chilean population, and they never mixed with the creoles.<sup>76</sup> Thus, it is improbable that the

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<sup>74</sup> Allende, 922.

<sup>75</sup> Pereira Salas, 268.

<sup>76</sup> Allende, 923.

Araucanians exerted any influence in the development of the Chilean creole folklore such as the *cueca*.

The theory of the *cueca*'s African origin appears in the testimonies of various people who lived or visited Chile during the nineteenth century. Among them, Benjamín Vicuña Mackenna (1831-1886), one of the most influential figures of nineteenth-century Chilean society, alleged that the *cueca* was first brought by African slaves traveling to Peru along the coast lines of Chile.<sup>77</sup> Certain foreign travelers who had observed dances performed along the coast of Chile had also attributed the elements of African dance to the *cueca*. This theory is not considered valid, however; it was refuted by Carlos Vega (1898-1966), an Argentine musicologist and folklorist, who demonstrated that Mackenna based his theory on the testimonies of foreign travelers who were probably referring to other dances with African influences rather than to the *cueca*.<sup>78</sup>

Despite the discrepancies regarding its origin, other sources indicate that the *zamacueca* came to Chile from Peru around 1824. According to the testimony of the Chilean composer José Zapiola (1802-1885), this dance was unknown in Chile before his trip to Argentina in May of 1824, but by his return in 1825 it had been introduced to Chilean society from Lima (Peru).<sup>79</sup> After 1825, the *cueca* not only became popular in the major cities, but also spread rapidly to the rural areas of Chile as a

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<sup>77</sup> Pereira Salas, 271.

<sup>78</sup> Pereira Salas, 271. Vega believed that one of these dances could have been the "calenda," a folk dance with origins from the Caribbean.

<sup>79</sup> Pereira Salas, 270.

peasant country dance.<sup>80</sup> During the nineteenth century, the *cueca* was always featured in venues of entertainment and festivity, but during the twentieth century the popularity of dancing the *cueca* declined. Nowadays, it is mostly danced only during national celebrations such as the Chilean Independence Day on September 18 of each year.<sup>81</sup> Because of its vast diffusion and historical significance however, the *cueca* was enacted into law as the official Chilean national dance on September 18, 1979.<sup>82</sup>

The term *cueca* probably derives from *clueca*, meaning a “brooding hen.”

The couple dancing the *cueca* symbolizes a hen and a cock.<sup>83</sup> A traveler in Chile during the mid-nineteenth century described the *zamacueca* in these terms:

A couple rises and stands facing each other a few yards apart. The guitar strikes up. The song commences, and the bystanders clap their hands, beating time to the music. The dancers advance and retreat coquettishly, circling around, or moving to one side as caprice may suggest, but always facing each other, and waving their handkerchiefs continually as they wind through the ever-changing mazes. Neither step or figure is arbitrary, which adds much to the beauty and interest of the dance. The music through a monotonous repetition of a few notes is soul stirring; and the verses, if not very poetical, serve to enliven the dance.<sup>84</sup>

This description still applies to the *cuecas* danced nowadays. The choreography of the *cueca* depicts the conquest of a woman by a man represented by a hen and a rooster.<sup>85</sup>

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<sup>80</sup> Pereira Salas, 271.

<sup>81</sup> Allende used to live in a neighborhood where the folk dance sets were placed during these festivities. Thus, since childhood he was exposed to close encounters with the folk music and dances of the country.

<sup>82</sup> “La Cueca,” *Memoria Chilena*, <http://www.memoriachilena.cl> (accessed February 5, 2008).

<sup>83</sup> Allende, 923.

<sup>84</sup> Allende, 922.

<sup>85</sup> González (accessed February 5, 2008).

The metric structure of the song in a *cueca* is based on two stanzas called *copla* and *seguidilla* followed by a short coda called *pareados*. The first stanza is a quatrain with eight-syllable lines. The second stanza contains eight verses in alternating seven – and five-syllable lines. The lyrics always end with *pareados*, which contain two-line stanzas of seven – and five-syllable lines.<sup>86</sup> In performance, the stanzas may add to this traditional metric form, increasing the number of verses by repetitions of words or fragments. The number of syllables might also be filled in by exclamations at the beginnings of verses. Among the most popular exclamations are these: *mi vida!* [my life!], *la vida!* [the life!], *ay negra!* [ay dear!], *ay negrita!* [ay dearest!], *ay morena!* [ay brunet!], *si, señora!* [yes, ma'am!], *ay, ay!*, *si, ay, ay!*<sup>87</sup> The transformation of the lyrics in a *cueca* depends on the need to adjust the verses to the music. This form of the song might be repeated up to three times, danced the same way each time.

The music of a *cueca* contains elements similar to those of a *tonada*. The *cueca* is mostly sung in major modes although in some instances the minor mode is used for the slow first part of the song, followed by the major mode in the fast section.<sup>88</sup> Like a *tonada*, a *cueca* can be sung in two voices at the interval of a third. The harmony is also based on the principal chords, the tonic and dominant seventh; the subdominant is rarely heard. The *cuecas* are accompanied by guitar or harp,

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<sup>86</sup> Juan Pablo González and Claudio Rolle, *Historia social de la música popular en Chile, 1890-1950* (Santiago: Ediciones Universidad Católica de Chile, 2005), 397-398.

<sup>87</sup> Pablo Garrido, *Historia de la cueca* (Santiago: Ediciones Ercilla, 1943), 116.

<sup>88</sup> Pereira Salas, 286.



which always have been the most popular instruments among the Chileans. Regarding the musical characteristics of a *cueca*, Allende describes the following:

Neither the words nor the music obey fixed rules; fragments are repeated or interpolated in the most capricious manner. The number of measures varies between 26, 30, or more, preceded by an instrumental introduction of 8 to 10 measures. It is characteristic of folk music to end on a third or fifth, almost never an octave above the keynote.<sup>89</sup>

The choreography and form of a *cueca* may vary according to different regions in Chile, but the overall characteristics remain the same. The movements of the dancers are fast and cheerful. The themes found in *cuecas* are diverse; the lyrics are mostly associated with love and the Chilean countryside. The *cuecas* have always symbolized the Chilean creole's national identity and will probably continue to do so for many years to come.

The *cuecas* were usually sung by groups of female peasant singers in the Chilean countryside and male vocal quartets in the cities.<sup>90</sup> Like the folk *tonadas*, the *cuecas* became urbanized during the early twentieth century and were often sung by professional male vocal quartets similar to those described earlier in the chapter.

Example 3.2 is a *cueca* titled "Tus Amores" (Your Loves) by Juan M. Sepúlveda V. The song is also arranged and notated by Pablo Garrido.

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<sup>89</sup> Allende, 924.

<sup>90</sup> González, 395.

Example 3.2: “Tus Amores”<sup>91</sup>

Introducción  
*Allegro Moderato*  
♩. = 76

Piano

Se forman  
y pasean  
los parejas

Serepita  
Ad. lib.

Se alegran los hom-  
bres frente a las mu-  
jeres en espera del  
Canto

A

Canto

Mi vi-da tus a-mo-res tus a-mo-res se pa-re- - cen ...

Se inicia  
la danza

B

Ay - ay a la yer-ba a la yer-ba cuan-do ere- - ce

5 6 7 8

ay - ay a la yer-ba a la yer-ba cuan-do ere- - ce -

9 10 11 12

Mi vi-da que en-ta-das que en-ta-das pa-re-se-re-da - ay ay mi-nin-go no yor-  
nin-gu-na pe-r-ma-ne-ce mi vi-da tus a-mo-res tus a-mo-res se pa-re- cen  
La yer-ba del ol- vi-do mi vi-da ya la he-bus-ca-da por cam-po y mon-ta- ñas mi  
vi-da no la he-ha-lla-do la yer-ba del ol- vi-do mi vi-da ya la he-bus-ca-da  
y no la he-ha-lla-do Si - mi vi-da cam-bia no la res-que-can tan-do sea le-gran mi  
vi-da los ca-ra-zos nes-a-ái a-í es mi su-er-te mi vi-da pa-re- que-re-re-te.

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

37 38 39 40 41 42

43 44 45 46 47 48

3ª Vuelta

4ª Vuelta

<sup>91</sup> Garrido, 124-125.

The original text contains the following:

Tus amores se parecen  
a la yerba cuando crece  
en todas partes se enreda  
y en ninguna permanece.

Your loves are like  
the weed that grows  
it mingles everywhere  
and it does not remain put.

La yerba del olvido  
ya la he buscado  
por campos y montañas  
no la he hallado  
no la he hallado sí!  
canta y no llores,  
que cantando se alegran  
los corazones.

The weed of forgetfulness  
I have searched  
in the countryside and mountains  
I have not found  
I have not found, yes!  
sing and don't cry,  
when you sing hearts  
are contented.

Así, así es mi suerte  
para quererte!

Yes, that is my luck  
to love you!

Some differences of the words can be detected throughout when comparing the text above with the one included in the musical score. In the music the text is transformed by adding exclamations and repeated fragments producing the result below. The lyrics in the left column and the verses in parentheses in the right column represent the exclamations and fragments added to the original text:

Mi vida tus amores  
ay ay a la yerba  
ay ay a la yerba  
mi vida que  
ay ay y en ninguna  
mi vida tus amores

Tus amores se parecen  
a la yerba cuando crece  
(a la yerba cuando crece)  
en todas partes se enreda  
y en ninguna permanece  
(tus amores se parecen).

mi vida

La yerba del olvido  
ya la he buscado  
por campos y montañas  
no la he hallado  
(la yerba del olvido)  
(ya la he buscado)

mi vida

mi vida

mi vida	y no la he hallado sí!
mi vida	canta y no llores,
	que cantando se alegran
	los corazones
mi vida	Así, así es mi suerte
	para quererte! <sup>92</sup>

This typical *cueca* is arranged for voice and piano in F major, with a meter of 6/8. The first 14 measures serve as the introduction. The arranger's notes about the choreography in measures 1, 3, and 11 indicate the following: at measure 1 the couples are formed and they walk together back and forth; at measure 3 they continue walking; then at measure 11 the men stand in front of the women and wait. When the song begins at measure 1 marked "canto" [song part] the couples start to dance. Throughout the song the melody is presented in parallel thirds. Although the meter is 6/8, in measures 1, 13, 25, 37, and 45 the left hand accompaniment shifts to 3/4. The harmony vacillates between the tonic (F) and the dominant (C). Although the music is upbeat and cheerful, the lyrics reflect sadness from an unattainable love.

In comparing the musical characteristics of *tonadas* and *cuecas*, a number of similarities appear. They both are vocal genres sung in major modes; the melody is usually presented in parallel thirds; the meter used for these two forms is 6/8, which sometimes alternates to 3/4 creating a hemiola; the harmony is mostly based on the tonic and dominant chords; they are usually accompanied by guitars and harps; and their most recurrent theme is sorrows of love. These genres represent the most

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<sup>92</sup> Garrido, 122-123.

popular Chilean folk song and dance performed in festivities and national celebrations.

## CHAPTER IV

### *12 TONADAS DE CARÁCTER POPULAR CHILENO*

Influenced by the form of the *tonada*, Allende composed a set of piano pieces called *12 Tonadas de carácter popular chileno* between 1918 and 1922. As the title clearly indicates, the *12 Tonadas* contain the characteristics of Chilean popular music. During Allende's second trip to Europe in 1922, the manuscript of these pieces made such a great impression among French musicians that they were strongly recommended, especially by the president of the Bach Society in Paris, a Mr. Bret,<sup>93</sup> to be published by the French publisher Sénart in 1923.<sup>94</sup> Most of the *Tonadas* were premiered in France between 1923 and 1925 by the Spanish pianist Ricardo Viñes, who also received the dedication of the work along with Allende's daughters —“to the brilliant pianist Ricardo Viñes and my daughters Tegualda and Ikela.”<sup>95</sup> Viñes was considered a pioneer in the diffusion of contemporary music of Spain, France, and South America in the early decades of the twentieth century. He had premiered many important piano works by composers such as Claude Debussy, Maurice Ravel, Enrique Granados, Manuel de Falla, and Isaac Albéniz, among others.<sup>96</sup> After its French publication, the *12 Tonadas* were also published by Conservatorio Nacional de Música in Santiago as a copy from the

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<sup>93</sup> His complete name and dates are unknown to this author.

<sup>94</sup> Quiroga, 27.

<sup>95</sup> “Dédiées à l'illustre pianiste Ricardo VIÑES et à mes chères enfants TEGUALDA et IKELA.” Pedro Humberto Allende, *12 Tonadas de carácter popular chileno* (Paris: Sénart, 1923), 2.

<sup>96</sup> Juan Pablo González, “Pedro Humberto Allende y la forma tonada,” 53.

edition Sénart, but the Chilean publication carries the date of 1920.<sup>97</sup> Both editions are identical. Because the French edition is more accessible in the United States than the Chilean edition, the musical examples of this chapter are taken from the French edition.

The purpose of this chapter is to provide an analysis of each of the *12 Tonadas*. The analyses are mainly focused on the harmony and formal structure of each piece. Other aspects such as tempo and rhythm are also examined. At the end of the chapter, a comparative analysis of the *12 Tonadas* as a whole is included.

As with popular *tonadas*, each of Allende's *Tonadas* is divided into two sections in the form of AB. With the sole exception of Tonada V, the first section of each Tonada is marked "Lento" and the second "Vivo." Most of the Lento sections are in 7/8 while the Vivo sections are in 6/8 containing the rhythmic characteristics of the Chilean folk dance *cueca*.

The *12 Tonadas* are organized in a circle of perfect fourths beginning on C-sharp in Tonada I and ending on A-flat in Tonada XII. On the front page of the *12 Tonadas* is an anonymous handwritten diagram depicting the relationships of the keys in a circle of ascending fourths (see Appendix A). Each Tonada uses both the major and minor mode of its chosen tonal center except in the case of Tonada V, the first section of which is in minor and the second section, in major. The circle of fourths also creates a harmonic relationship in which the key of the each Tonada can be construed as the dominant of the next. In this way a sense of unity is established that allows the *12 Tonadas* to be viewed as a single entity.

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<sup>97</sup> González, 55. In order to avoid copyright issues, the composer changed the date of publication. In this way, the composition became more accessible to Chilean musicians.

Tonada I (1922)<sup>98</sup>

Lento, C-sharp minor, 7/8, ♩ = 76

The Lento is in ABA form: two phrases of four measures in A, two phrases of three and four measures in B, and one phrase of five measures in A'. From the opening, the melodic line is clearly distinguished by the dynamic marking *mezzoforte* and the accompanying harmonies marked *piano*. The opening as seen in Example 4.1 alternates a D-major chord (the Neapolitan) over a C-sharp tonic pedal point (box 1) with a C-sharp minor seventh chord (box 2), which later resolves to F-sharp (iv) in measure 4. In the second phrase, the harmony remains the same as in the first phrase but the melody moves to a higher octave. In the A section, the bass line and the accompanying chords encompass a wide range of registers creating a sense of spaciousness.

Example 4.1: Pedro Humberto Allende, Tonada I from *12 Tonadas* (Paris: Sénart, 1923), mm. 1-3



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In measures 10-11 as seen in Example 4.2, the dissonances are generated by the chromatic rise and fall of the inner parts consisting of half-diminished seventh chords,

<sup>98</sup> The dates of the composition of each *Tonadas* are reported in Raquel Bustos Valderrama, “Nuevos aportes al estudio de Pedro Humberto Allende (1885–1959),” 41.



diminished seventh chords, and augmented sixth chords that move chromatically over an A pedal point: D-sharp diminished seventh with G-sharp appoggiatura without a resolution (box 1), B-sharp half-diminished seventh (box 2), G-sharp diminished seventh (box 3), and F-sharp seventh with a G-sharp appoggiatura (box 4). Allende's harmonic language resembles Debussy's in the stepwise alternation of non-functional seventh chords anchored by a pedal point. In Debussy's *Prelude No. 4* (Book I), "Les sons et les parfums tournent dans l'air du soir" (1910), dominant seventh chords are lined up chromatically with an A pedal point (see Example 4.3).

In measure 12, the harmony reaches a D major seventh chord with a D-natural pedal point for the next four measures. The climatic point of the *Lento* is reached in measure 15 with G dominant seventh chord with a C-sharp appoggiatura (Example 4.2, box 5). The *Lento* section concludes by repeating the second phrase of the A section with an added measure of cadence.

Example 4.2: Allende, *Tonada I*, mm. 8-15

The image displays a musical score for Example 4.2, which is a section from Allende's *Tonada I*, measures 8 through 15. The score is written for piano and consists of two staves, treble and bass. The key signature is one sharp (F#), and the time signature is 3/4. Measures 8 and 9 are marked with a '3' and a '2' respectively, indicating triplets. Measures 9 through 12 are enclosed in a large bracket and numbered 1, 2, 3, and 4. Measure 15 is enclosed in a box and numbered 5. The music is characterized by dense, chromatic harmonic textures with many accidentals. The notation includes various note values, rests, and dynamic markings.

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Example 4.3: Claude Debussy, Prelude No. 4 (Book I), “Les sons et les parfums tournent dans l’air du soir”  
mm. 3-5<sup>99</sup>

Vivo, C-sharp major, 6/8, ♩ = 72

In this upbeat and energetic section the melody falls on offbeats while the bass accompanies in steady eighth-note rhythm, enhancing the rhythmic drive. The top voices are displayed in major thirds, reflecting the style of the popular *tonada* and *cueca* examined in the previous chapter. The Vivo can be divided into two sections of sixteen and ten measures respectively. The first part of this section consists of four four-measure phrases and the second part consists of two phrases of four and six measures. In the downbeat of measures 21 to 23 (see Example 4.4) the bass alternates between the subdominant and dominant (F-sharp and G-sharp) resulting in parallel major seconds. In measures 25 to 27, the bass descends chromatically from E-sharp to C-sharp (bracket) while the top voices move upward arriving to the first cadence through a crescendo. The first eight measures of Vivo are repeated almost exactly in the following eight measures.

<sup>99</sup> This excerpt is taken from *Prelude for Piano Books 1 and 2*, Critical Edition by James Briscoe (New York: G. Schirmer, 1991), 14.

Example 4.4: Allende, Tonada I, mm. 20-27



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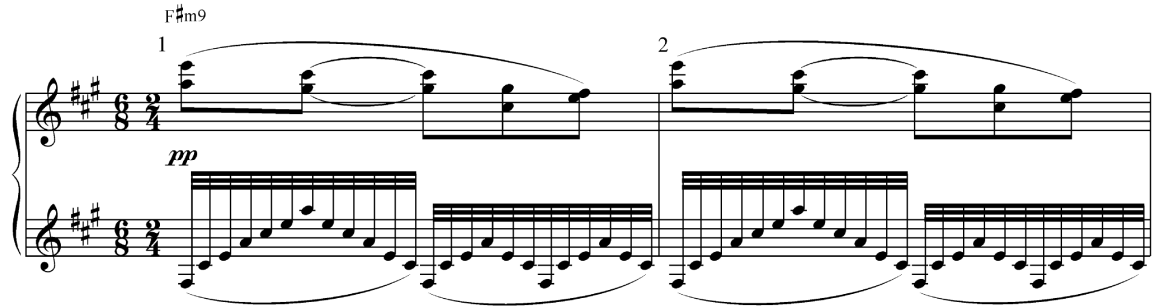
In measures 38 and 39, the bass notes B-sharp and F-sharp alternate at the interval of a tritone (Example 4.5, bracket), emphasizing harmonic non-functionality. While Allende's use of a D-sharp minor ninth chord in measure 37 is a ii chord in C-sharp major, one gets the impression that he is less interested in its strict function than in an enjoyment of it independent of its tonal context. Similarly, Ravel exploited the minor-ninth chord in "Un barque sur l'ocean," (1904-1905) whose first ten measures have only an F-sharp minor nine chord, independent of any tonal context (see Example 4.6).

Example 4.5: Allende, Tonada I, mm. 37-40



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Example 4.6: Maurice Ravel, *Miroir*, “Un barque sur l’océan ” mm. 1-2<sup>100</sup>



Tonada II (1921) <sup>101</sup>

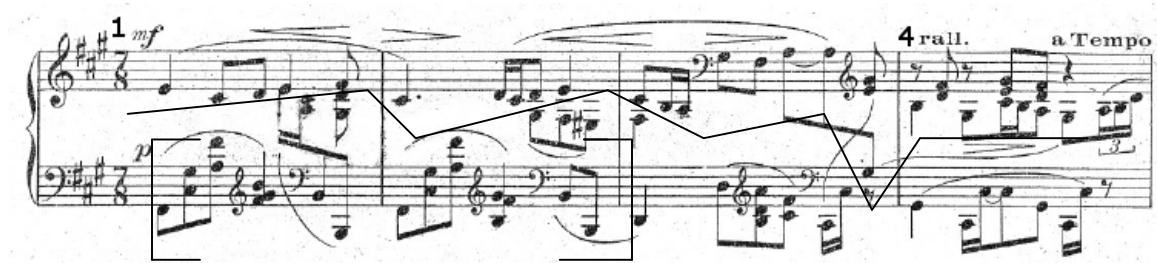
Lento, F-sharp minor, 7/8, ♩ = 76

The Lento is in ABA form: the A section contains two phrases of four measures (the second phrase repeats the first with a slight rhythmic variant of the accompaniment); the B section comprises two phrases of five and four measures; and the A' section recapitulates the first phrase of A with an extension to seven measures. The intervals of the melodic line move gradually in stepwise motion while the accompaniment chords in the left hand travels a wide range of registers (Example 4.7, bracket). On several occasions, the right hand melody crosses under the left in order to maintain the melodic continuity. The dynamic marking is again set to *mezzoforte* for the melody and *piano* for the accompaniment. The harmony in the first phrase moves from the tonic (F-sharp) to the dominant (C-sharp) in measure 4, with a strong subdominant presence (B-natural) in the first two bars. The melody adheres to the F-sharp Aeolian mode (underlined).

<sup>100</sup> This excerpt is taken from *Piano Masterpieces of Maurice Ravel* (New York: Dover Publications, Inc., 1986), 53.

<sup>101</sup> Tonada II was premiered by Ricardo Viñes in Paris in 1925. The premiere dates of the *Tonadas* are taken from Bustos Valderrama, 41.

Example 4.7: Allende, Tonada II, mm. 1-4



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In Example 4.8, measures 9-10 and 14-15 the bass rests on an A-natural pedal point, while in measures 11-13 and 16-17 it rests on a G-natural pedal point, resulting in parallel major seconds (underlined). Over the pedals in measures 11-13 and 16-17, the melody fluctuates back and forth among the neighboring tones C-sharp, D-natural, and D-sharp, moving in parallel fourths with the alto. In terms of the chord progression it is a chromatic movement of dominant seventh chords: C-sharp 7 (box 1) – D7 (box 2) – D-sharp minor 7 (box 3). Because of the F-sharp in the D-sharp minor 7 chord (box 3) the sequence of dominant seventh chords is interrupted, which raises the question of whether or not it should have been an F-double sharp. Misprints existed in the first publications of major composers like Debussy (see James Briscoe’s 1991 edition of the Debussy Preludes, in which many of those corrections are noted); it is not farfetched to imagine that Allende’s score also might have errors.<sup>102</sup>

In the Prelude “Des pas sur la neige” by Debussy, similar movement of dominant seventh chords can be detected: D-flat 7 (added major 9) – D 7 (added major 9) – E-flat 7 (added minor 9) – E 7 (added major 9) (see Example 4.9).

<sup>102</sup> Claude Debussy, *Prelude for Piano Books 1 and 2*, Critical Edition by J. Briscoe (New York: G. Schirmer, 1991), v.

Example 4.8: Allende, *Tonada II*, mm. 9-16



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Example 4.9: Claude Debussy, *Prelude Book I*, “Des pas sur la neige” mm. 23-24<sup>103</sup>

In the Lento, the tension produced by the rise and fall of these chromatic parallel intervals resolves abruptly to F-sharp minor in measure 18 through the repetition of French augmented sixth chords composed of G-sharp – B-sharp – D – F-sharp (Example 4.10, bracket). The melody of the A' section starts an octave higher than in the opening but soon returns to the original register (see m. 18). This last phrase is extended by three

<sup>103</sup> This excerpt is taken from *Prelude for Piano Books 1 and 2*, Critical Edition by J. Briscoe (New York: G. Schirmer, 1991), 24.

measures reiterating the cadence. In measures 23-24, following an extended C-sharp pedal point, the harmony moves toward a tonic resolution by way of the subdominant B in the bass. The leading chromatic voice generates the minor ninths C-sharp – D (box 1) and B – B-sharp (box 2), lending a characteristic poignancy to the sonority.

Example 4.10: Allende, Tonada II, mm. 17-24

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Vivo, F-sharp major, 6/8, ♩. = 80

The Vivo section, which starts with an upbeat half measure, consists of three phrases of four, four, and seven measures respectively. After these are repeated, the seven-measure phrase is reprised as a coda. The harmony starts with a dominant pedal point on C-sharp for four measures (Example 4.11, mm. 25-28). Then it resolves to tonic and its pedal point (F-sharp) is sustained for the following five measures. Chordal spans of a ninth and a tenth are prevalent in the bass. The rhythmic gesture of the

accompaniment chords in the bass (bracket) resembles the strumming guitar playing common to the popular *tonadas*.

Example 4.11: Allende, Tonada II, mm. 25-31

The image shows a musical score for a piece titled 'Allende, Tonada II', measures 25-31. The time signature is 8/8, and the tempo is marked 'Vivo' with a quarter note equal to 80 beats per minute. The key signature has three sharps (F#, C#, G#). The score is written for piano, with a treble staff and a bass staff. Measures 25-31 are shown. The bass staff has a bracketed accompaniment. Dynamics include piano (p) and pianissimo (pp). The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff accompaniment consists of chords and single notes, some of which are bracketed together.

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As seen in Example 4.12, in measures 34-36 the bass ascends and descends chromatically through the notes D – D-sharp – E – E-flat – D, arriving on C-sharp (V) in measure 37 (underlined). The last eight measures of the Vivo (coda) are a reprise of the third phrase (mm. 33 to 39) with some alternations of the register. The harmony comes to rest on an F-sharp major chord with added second and sixth notes. Throughout the Vivo, the dynamic remains *piano* and *pianissimo*, creating a delicate tone and mood, yet with a rhythmic drive.



Example 4.12: Allende, Tonada II, mm. 32-39



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### Tonada III (1921)<sup>104</sup>

Lento, B minor, 5/4, ♩ = 50

The Lento moves essentially in three-measure phrases, with the first and last preceded by two introductory bars (see Example 4.13). Embellished repetition of the phrases generates the pattern AA'BB'A. The rhythmic ostinato of the introduction, ♩ ♩ ♩, serves as an accompaniment to the phrases in the A sections. The melody, in parallel thirds in the upper voices, is highly disjunct and utilizes dotted rhythms and constantly varied note values.

<sup>104</sup> Tonada III was premiered by Ricardo Viñes in Paris in 1925.

Example 4.13: Allende, Tonada III, mm. 1-3



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From measures 9-11, the new phrase contains dominant implications, alternating between C-sharp and F-sharp in the bass with descending parallel thirds in the melody. In this section, the tension is characterized by the double appoggiatura in the top voices D-natural – F-sharp resolving to C-sharp and E-sharp over the C-sharp in the bass, including a G natural in the middle voice producing a tritone against the bass (see Example 4.14, m. 9). The double appoggiatura is restated in the next measure, this time resolving up from the notes G and B to A and C-sharp over the F-sharp in the bass implying a minor dominant triad (bracket in m. 10). This phrase is repeated in the following three measures. The repeated rhythmic bass ostinato of  $\text{♩} \text{♩} \text{♩}$  along the appoggiaturas (mm. 10-11, 13) imitates a sigh-like gesture expressing the melancholic mood of the Lento (bracket, m. 13).

Example 4.14: Allende, Tonada III, mm. 7-13





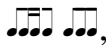
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In measure 14, a sudden climax is reached in the second beat, moving from the dominant (F-sharp) to the subdominant (E) with an added sixth (C-sharp) through a change of dynamics from *piano* to *forte* in the span of one beat (Example 4.15, box). In measure 16, the tempo marking is reduced to *poco meno*,  $\text{♩} = 40$  for the return of the A phrase, and two measures of an added transition foreshadow the approach of the Vivo. In measure 20, the meter changes to 6/8 with *crescendo ed accelerando*, making this one of the few Tonadas that connects directly to the Vivo section.

Example 4.15: Allende, Tonada III, mm. 14-21

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Vivo, B major, 6/8, ♩. = 88

The rhythmic motive of the opening measure, , is found throughout this section. Bitonality is immediately evident in the clash between black-key and white-key material divided between the hands in various ways. Allende's use of bitonality — the left hand clearly in B major, the right hand in C major (see Example 4.16, m. 22) — echoes the bitonal technique of Darius Milhaud (1892-1974), as in measures 1-2 of “Corcovado” from *Saudades do Brasil* (1920-21) (see Example 4.17). Of course, the source for both Allende and Milhaud may have been Igor Stravinsky (1882-1971), whose “Petrouchka chord” practically defined the concept in 1911 (see Example 4.18).

Example 4.16: Allende, Tonada III, mm. 22-29



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Example 4.17: Darius Milhaud, *Saudades do Brasil*, “Corcovado,” mm. 1-4<sup>105</sup>



Example 4.18: Igor Stravinsky, *Petrushka*, the “Petrushka chord”<sup>106</sup>



The phrase structure of the Vivo is ABAB’coda, with phrase lengths of four, four, four, seven, and six measures respectively, and the material before the coda is repeated. The first four measures are introductory, with the melody entering in measure 26, in parallel thirds in the upper voices. The composer notated specific slur signs to divide the melody thirds from the accompanying thirds: the thirds displayed in the bottom part of the staff are melodic (Example 4.16, brackets). The phrasing of the melody is divided between the hands throughout, left hand crossing over the right. Because of dissonances produced by bitonality throughout the Vivo, the key of B major is ambiguous. Although the tempo and the rhythm are upbeat, the sadness from the Lento section seems to have lingered through this section as well.

<sup>105</sup> This excerpt is taken from *Saudades do Brasil*, op. 67 (Paris: Éditions Durand, 2006), 14.

<sup>106</sup> This excerpt is taken from *Three Movements from Petrushka*, transcribed for piano solo by the composer, ed. F. H. Schneider (Boca Raton, Florida: Masters Music Publications, Inc., c. 1980), 10.

### Tonada IV (1918)<sup>107</sup>

Lento, E minor, 9/8 – 6/8, ♩ = 52

The meter combines 9/8 and 6/8 throughout this section: the basic three-measure phrase comprises the sequence 9/8 – 6/8 – 9/8, with a preliminary upbeat (one beat is withheld at the end of the third phrase). Compared to those in the previous Tonadas, this Lento is quite short, containing only twelve measures. The only dynamic marking is *pianississimo*. The first two phrases use the Phrygian mode and the F natural remains important throughout (Example 4.19, bracket).

The peak of the melodic arch reaches higher with each successive phrase, in the sequence E – F – G – A (boxes). This is a reverse of the so-called Spanish Phrygian tetrachord, A—G—F—E, central to Spanish guitar music and frequently encountered in the music of Spain's most representative composers such as Albéniz and Falla; it shows Allende's ties to the Iberian Peninsula, whether conscious or not. A *rallentando* in the last two measures merges into the Vivo without stopping.

Example 4.19: Allende, Tonada IV, mm. 1-12



<sup>107</sup> Tonada IV was premiered by Ricardo Viñes in Paris in 1925. According to Raquel Bustos in “Nuevos aportes al estudio de Pedro Humberto Allende (1885–1959),” (41) the Tonada IV was the first *Tonada* composed among the twelve pieces.



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Vivo, E major, 6/8, ♩. = 84

The dynamic continues *pianississimo* throughout. The thirteen measures can be divided into two sections: two identical phrases of four measures in section A and one phrase of five measures in section B. The entire section is repeated. The Vivo starts with an eighth-note upbeat of an open fifth in the bass. In measures 13-16 and 17-20, the bass line moves up chromatically G-sharp – A – A-sharp – B (Example 4.20, underlined), with the chord progression I<sup>6</sup> to V. The first phrase contains parallel minor sevenths (mm. 13-14) and major seconds (mm. 15-16), which is repeated in the following phrase (mm. 17-20).

Example 4.20: Allende, Tonada IV, mm. 13-20

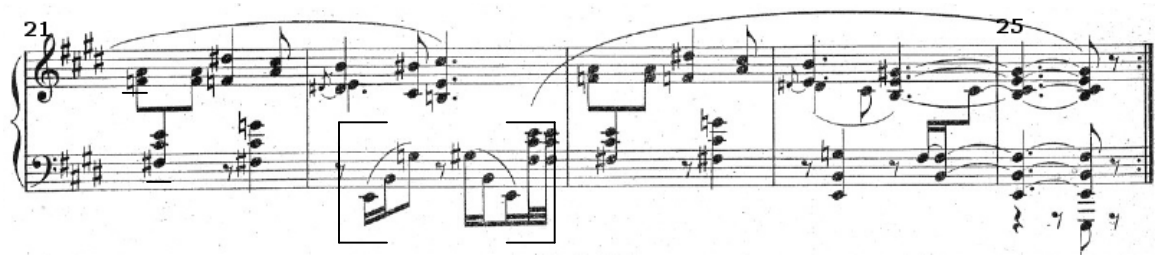




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In measures 21-24, the harmony fluctuates between F-sharp minor and E ( $ii^7$  - I), while the juxtaposition of F-natural in the alto with F-sharp in the bass adds another layer of dissonance as harmonic color (Example 4.21, underlined in m. 21). In measure 22, the arpeggiated tenths in the bass simulate the guitar strum gesture (bracket). The Tonada ends with an E major open chord with added sixth and ninth notes (C-sharp and F-sharp), a characteristic sonority in Allende's music.

Example 4.21: Allende, Tonada IV, mm. 21-25



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### Tonada V (1920)

This is the first Tonada premiered by Viñes (1923), and the only Tonada with a different formal scheme.<sup>108</sup> Like Tonada IV, this one is short, containing only twenty measures in the first part and eighteen measures in the second.

Allegretto, A major, 6/8, ♩ = 92

The Allegretto contains four phrases of four, five, four, and seven measures (the seven-measure phrase arising from an elided repetition of a four-measure phrase). The dynamic remains *pianississimo* for the entire section and both hands are in the treble range. The harmonic scheme is linked with a simple melodic scheme of ABACC, with all phrases except B cadencing in the tonic, showing an unambiguous tonality throughout the whole piece. The bass moves stepwise in each phrase, diatonically in A and B and chromatically in C. Each melodic gesture begins in the same way, imparting a folk-like simplicity. Chromaticism arises near cadences, as with the F natural within an implied  $V^7/V$  in measure 7, the chromatic parallel thirds in measure 8 (Example 4.22), and the inner voice leading A-sharp – B-sharp – C-sharp in measures 16, 17, 19, 20 (underlined).

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<sup>108</sup> Regarding the uniqueness of this tonada, Juan Pablo González explains in his article “Pedro Humberto Allende y la forma tonada” (57) that according to popular Chilean tradition, the fifth daughter of a family is born as a witch or simply different.

Example 4.22: Allende, Tonada V, mm. 1-20

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Poco meno, A minor, 6/8, ♩. = 63

The slower section of this tonada, uncharacteristically following the faster section, contains four phrases of four, four, four, and five measures, the entire section repeated, with an added final cadential measure. The form of this section is AB, the first two phrases comprising A and the last two phrases B. The melody and harmony begin in the E Phrygian mode, another strong connection to Spanish guitar music and the Spanish Phrygian tetrachord (as mentioned in Tonada IV). For the A section, the register is lower and the dynamic marking is *piano*. From the outset, the bass introduces a rhythmic ostinato of ♩ ♩ ♩ ♩ with a pedal point on the dominant E (see Example 4.23).

Example 4.23: Allende, Tonada V, mm. 21-26



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The B section then restores the treble range, *pianissimo*, and resumes the opening metronome marking of the Tonada,  $\text{♩} = 92$  (Example 4.24, m. 29). Here the melody changes into Aeolian mode which is accompanied chordally over a pedal point on the tonic A. The note D-sharp appears in measures 31, 35, and 37 as a chromatic neighbor resolving directly to the tonic. Overall, Tonada V is the least dissonant of the 12 *Tonadas*.

Example 4.24: Allende, Tonada V, mm. 27-38

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Tonada VI (1921)<sup>109</sup>

Lento, D minor, 6/8, ♩. = 40

The Lento consists of four pairs of two-measure phrases in which the second of a pair repeats the first in a softer dynamic with slight embellishments. The paired phrases introduce a variety of subtle dynamic nuances (*mezzoforte* – *piano*; *forte* – *piano*; *forte* – *pianissimo*). The bass maintains a rhythmic ostinato throughout the Lento: ♩ ♩ ♩ ♩. In the first four measures, the bass alternates between the interval of a fourth and a fifth over a D pedal point, implying the alternation of subdominant and tonic (plagal cadences) while the tenor outlines falling stepwise motion (F-E, G-F) (Example 4.25, brackets). This sigh-like gesture characterizes the piece as sorrowful and grave. From measures 5 to 12, the use of D Dorian mode gives major coloration to the plagal cadences. This Lento is less chromatic than most and is clearly grounded in D minor. One additional final measure, in *accelerando*, extends the last phrase forming a link to the Vivo.

Example 4.25: Allende, Tonada VI, mm. 1-14



<sup>109</sup> Tonada VI was premiered by Ricardo Viñes in Paris in 1925.



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Vivo, D major, 6/8, ♩. = 76

The phrase structure forms a chain of two-measure units, seven in all; after the first two, which form a balanced pair, the groupings are fluid and difficult to define strictly. The entire section is repeated, with one additional concluding bar. The first four measures introduce a rhythmic ostinato that underlies the entire section and a falling melodic gesture which undergoes various transformations in the following phrases (Example 4.26, mm. 18-21). A distinctive rhythmic characteristic is the use of a duplet A – G-sharp on the first beat of the phrase on measure 18. Later this duplet is assigned to

the inner voices (mm. 22, 24, 28). From measure 22, the melody develops in parallel thirds marked *forte*.

The harmony begins in the tonic D major, then starts to fluctuate, cadencing in B minor in measure 25 and in A major in measure 27. This strongly implied modulation to A makes the concluding return to D major at the end feel somewhat unexpected and almost offhand. The mood of *Vivo* is cheerful and bright.

Example 4.26: Allende, Tonada VI, mm. 18-29



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### Tonada VII (1921)<sup>110</sup>

Lento, G minor, 7/8, ♩ = 88

The Lento consists of an ABA form with phrases of two, two, and three measures in the A section, five one-measure phrases in the B section, and a literal reprise of A. The rhythmic pattern throughout this section is 3+4. The harmony begins with two measures of French augmented sixth (E-flat – G – A – C-sharp) approached by an appoggiatura (D), which then converts to an A7 Chord,  $V^7/V$  (Example 4.27, m. 2). Allende avoids the dominant D7 while maintaining a clearly tonal organization of chords. The A7 chord on measure 2 resolves to the subdominant via its leading tone (B natural – C), and arriving in G minor at measure 4.

The first two phrases of the melody use a “gypsy” scale commonly found in Hungarian music. This scale, when oriented to C, contains the notes C – D – E-flat – F# – G – A-flat – B – C.<sup>111</sup> Here Allende uses this scale with a tonic G. The descending motion of this melody recurs throughout the Lento, evoking the affect of a lament. In

<sup>110</sup> Tonada VII was premiered by Ricardo Viñes in Paris in 1925.

<sup>111</sup> “Gypsy Scale,” *The New Grove Dictionary of Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed February 28, 2008).

measure 3 of Example 4.27, the descent is chromatic and occurs in the soprano, alto, and tenor simultaneously, generating many dissonances. The movement between the alto and the soprano produce tritones (B – F , B-flat – E, A – E-flat, A-flat – D in boxes 1, 2, 3, 4) suggesting a rapid progression of dominant seventh chords in the circle of fifths, G7, C7, F7, and B-flat 7, ending in C minor at the end of the measure 3. The striking sonority produced in measure 3 reflects again the use of non-functional seventh chords commonly found in Debussy's music. Despite the moment to moment tonal ambiguity of this section, each phrase cadences in G minor.

Example 4.27: Allende, Tonada VII, mm. 1-6

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In the B section (Example 4.28, m. 8), the tempo marking changes to *poco più* (*mosso* is presumably to be understood) and the mood lightens with a brief change to B-flat major. However, G minor returns at measure 10 with a three-measure pedal point on



D (V), marking the climactic point by a *fortissimo* D ninth chord with an appoggiatura (box). In the next measure, the D dominant chord is approached by an E-flat 7 appoggiatura over the D pedal (bracket), transitioning to the return of the A section at measure 13 by means of diminishing dynamics and *rallentando*.

Example 4.28: Allende, Tonada VII, mm. 7-12

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Vivo, G major, 6/8, ♩. = 66

A six-measure and a seven-measure phrase are built by extending a four-measure phrase through repetition of its cadencing segment, and the section is repeated. Each phrase starts with an upbeat rhythm of  $\text{♩} \text{♩} \text{♩} \text{♩}$ . A recurrent sixteenth-note triplet lightens up the rhythm of the second eighth note (Example 4.29, mm. 20, 26). The harmonic scheme alternates tonic and dominant (G – D), with an insertion of the supertonic (A) in the second phrase in measure 27. Over each pedal point tonic or dominant, the inner voices

are highly chromatic. Color is added to the melodic line through the chromatic application of parallel intervals taking the form of a second-inversion triad (box, measure 26).

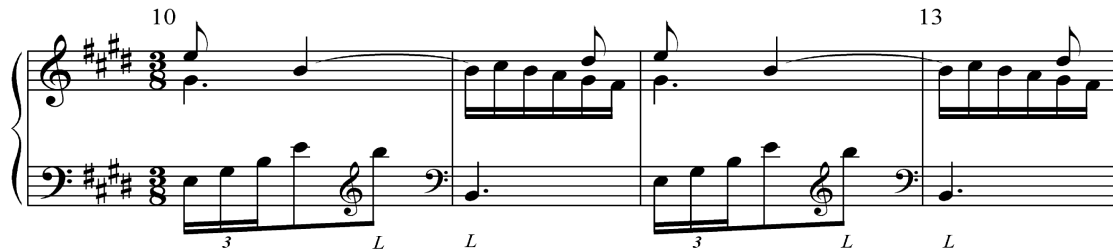
Example 4.29: Allende, Tonada VII, mm. 19-27

The musical score for Example 4.29 is presented in three systems. The first system (measures 19-21) begins with a piano (pp) dynamic and includes a triplet in measure 20. The second system (measures 22-24) shows a melodic line in the right hand with chromatic movement and a left hand with rapid sixteenth-note runs. Measure 24 specifically highlights a crossing of the left hand to a minor third (C – E-flat). The third system (measures 25-27) continues with similar rhythmic patterns, including triplets in measures 26 and 27.

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In measures 23 and 24 (Example 4.29), the crossing over of the left hand to the minor third C – E-flat on the fourth beat adds a physical dimension, reminiscent of the pianistic virtuosity found in Spanish music from an earlier era, by El Escorial resident Domenico Scarlatti (1685-1757) (see Example 4.30). Throughout, rapid sweeps in triplets, thirty-second notes, and sextuplets enliven the joyful mood. They suggest the glissando of a harp, a feature commonly found in popular *tonadas*. The triplet figures also connote rhythms associated with castanets indicating another link to Iberian culture.

Example 4.30: Domenico Scarlatti, Sonata L. 373 (K. 28)<sup>112</sup>



Tonada VIII (1921)<sup>113</sup>

Lento, C minor, 7/8, ♩ = 80

The form is ABA, with phrases of five, five, and seven measures (the latter including two additional measures of cadence). The rhythmic pattern remains 4+3 throughout. The bass starts away from the tonic, on B-flat, creating tonal ambiguity, and descends through A flat and the subdominant F before cadencing on C in measure 4 (Example 4.31). The melody itself is in C Aeolian.

Example 4.31: Allende, Tonada VIII, mm. 1-6



<sup>112</sup> This excerpt was taken from *Sixty Sonatas*, Vol. 1 (New York: G. Schirmer, 1953), 16.

<sup>113</sup> Tonada VIII was premiered by Ricardo Viñes in Paris in 1925.



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The first phrase ends with the repetition of the cadence, marked in *piano* as an echo effect (Example 4.31, mm. 4-5). The gloomy mood of the first phrase changes to a lighter, more relaxed atmosphere with the beginning of the next phrase, which introduces an A-flat pedal point in the bass for two measures from measure 6. The pedal point is presented in open fifths, to which an augmented ninth (B-natural) is added, creating the aural impression of A flat minor but also combining with the sounding G and D in the alto to hint at the dominant G major (bracket, m. 5). The cross relations generated by the A-flat bass, G dominant inner voices and C Aeolian melody generate considerable bittersweet dissonance.

In measure 7 a *forte* outburst (Example 4.32), with an upward melodic leap of a major 7<sup>th</sup> over a  $ii^{6/5}$  harmony with subdominant function, brings about a sudden climax (box). The resolution of the  $ii^{6/5}$  fluctuates between E-flat major in measure 8 and the tonic  $i^6$  in measure 9 (underlined) but ultimately chooses neither, merging into the off-tonic beginning of the A phrase at measure 11. The cadencing activity in measures 9 and 10 is accompanied by a bell-like repetition of G in different octaves (brackets). The last phrase repeats the A phrase, adding two measures that replicate the ambiguous cadencing

of measures 9 and 10, while introducing an arpeggio figure that will animate the Vivo.

An *accelerando* in the last measure connects the two sections of the Tonada.

Example 4.32: Allende, Tonada VIII, mm. 7-13

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Vivo, C major, 6/8, ♩. = 72

This section contains three phrases of four, five, and ten measures, repeated, with an extra measure that serves as transition in the first ending and conclusion in the second ending. The Vivo begins with the rhythmic pattern  $\text{♩} \text{♩} \text{♩}$ , a common rhythmic feature of a *cueca*. The first phrase combines two introductory measures, in which a D-flat bass pedal point supports harmonies related to D flat (Example 4.33, mm. 18-19). The chord D-flat – A-flat – C-flat – E-flat is ultimately related to C major by half-step neighbor note relationships in all four voices. The D-flat bass pedal point persists despite the introduction in measures 20 and 21 of a C-major melody in thirds indicating the

bitonality through the juxtaposition of the black keys (D-flat major) in the left hand and the white keys (C Major) in the right hand (bracket, mm. 20-21).

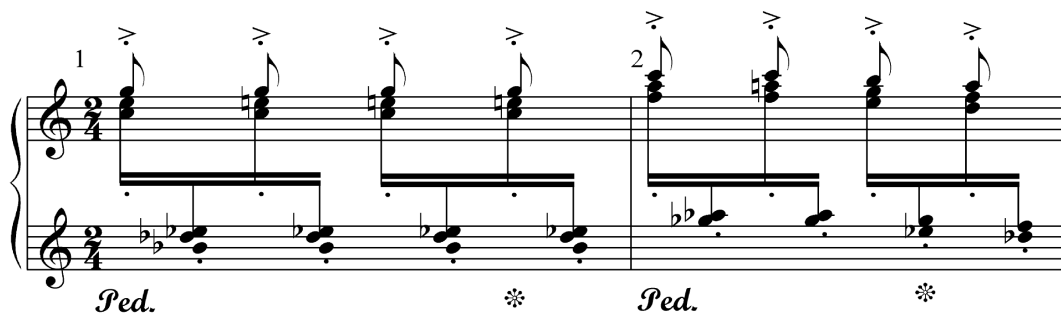
Example 4.33: Allende, Tonada VIII, mm. 18-21



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Like this Tonada, “O Polichinelo” from *Prole do bebê* (1918) by Villa-Lobos is a clear example of bitonality in which the two hands stay in two different keys throughout the entire piece: right hand in the white keys and left hand in the black keys (see Example 4.34).

Example 4.34: Heitor Villa-Lobos, “O Polichinelo” from *Prole do Bebe I*, mm. 1-2<sup>114</sup>



The first four measures of the Vivo are repeated almost exactly and cadence to the tonic C major in measures 25 and 26. In measures 27-28, a melodic A is held across the

<sup>114</sup> This excerpt is taken from *Prole do Bebê* (Melville: Belwin Mills, c.1970), 30.

bar line while the inner voices descend chromatically in parallel dominant-seventh structures, arriving at C major in measure 28 (see Example 4.35). This combination of A with the chromatic dominant seventh chords creates rich sonorities, nowadays associated with jazz sonorities: E-flat 7 (sharp 11), D7, D-flat 7 (flat 13) (boxes 1, 2, 3). Once again, these “enhanced” dominant harmonies reflect Debussy’s musical style as discussed earlier. This gesture is repeated twice transposed to different keys and arrives to the dominant (G) in the second half of measure 32.

The dynamics remain very soft in this Vivo. Between the opening *pianissimo* and concluding *pianississimo* there is only a single note marked louder than *piano*, a surprising *forte* accent at the beginning of measure 30. In the cadencing measures 33-36, the harmony oscillates between dominant and the tonic added notes: D-flat over the dominant recalls the importance of this tone at the beginning of the section, and A and D within the tonic C major show Allende’s preference for this coloristic version of the tonic, seen at the end of many Tonadas. The use of the fifth scale degree for the final melodic note represents another choice made by the composer in many Tonadas.

Example 4.35: Allende, Tonada VIII, mm. 26-37





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### Tonada IX (1921)

Lento, F minor, 7/8, ♩ = 84

The Lento contains three phrases of five, three, and six measures in a short ABA' form. The first three measures of the A section contain a rhythmic ostinato in the bass, ♩ ♩ ♩ ♩. In the first two measures, the harmony moves between F minor and ii6/5. In measure 4, the harmonic goal of the first phrase, the Neapolitan 6 (G-flat major) is reached resolving back to tonic in measure 5 (see Example 4.37). The avoidance of dominant to tonic reflects another significant feature of Allende's manipulation of tonality.

The metric pattern during the A phrase is 4+3; however, this changes into 3+4 in the first two measures of the B phrase (mm. 6-7). In measures 6 through 8, an open fifth on A-flat provides a bass pedal point (III). In measures 6 and 7 the melody expands to span an octave, using chromatic half-steps to fill in the third between A-flat and C, while



the tenor voice also fluctuates by half-steps around C. The B section concludes with an unusual deceptive cadence of E-flat dominant seventh chord over the A-flat pedal point resolving to F minor in measures 8-9. The A' section repeats the opening four bars exactly and the cadence is extended with two measures of F pedal point.

Example 4.36: Allende, Tonada IX, mm. 1-9

The musical score for Example 4.36, Allende's Tonada IX, measures 1-9, is presented in a piano arrangement. The key signature is one flat (B-flat major), and the time signature is 6/8. The score is written for piano, with a treble and bass staff. Measure 1 begins with a mezzo-forte (mf) dynamic. Measure 6 is marked piano-piano (pp). Measure 9 returns to mezzo-forte (mf). The piece concludes with a pedal point on F in the final two measures.

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Vivo, F major, 6/8, ♩. = 84

The tempi of the two parts are related by maintaining the eighth-note pulse of the Lento as the dotted-quarter pulse of the Vivo. In a transition that marks the rhythmic

unity of the Vivo with the Lento, the thirty-second note of the former is roughly equal to the eighth-note of the latter (see Example 4.37).

At the beginning of this section, the bass is marked *sempre f il basso*, accentuating the separation of the right hand and the left hand material (the right hand material, though more tuneful, is marked *pp*). The repeated melodic fourths B-flat – E-flat in the introduction may be heard as an imitation of the animated cheering during a *cueca*.<sup>115</sup> After three measures of introduction in the bass, with the open fifth serving as a pedal of sorts as so often happens in Allende’s music, the melody appears with an upbeat in parallel thirds. In measures 17-19, the left hand plays in E flat while the right plays in F, another clear example of bitonality.

Example 4.37: Allende, Tonada IX, 13-20



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From the beginning of Vivo, the bass pedal alternates by phrase between E-flat and E for eleven measures, rising in measure 26 to F (tonic), where it remains for the rest

<sup>115</sup> González, 66.

of the piece always alternating with the dominant (C). The meter changes to 9/8 in measures 27, 30, 32, and 35 (see Examples 4.38 and 4.39). The fluctuating meters produce larger measures of  $21/8$ , or seven beats of dotted-quarter value. These are further grouped as repeated phrases of 2+3+2 (mm. 26-28 and 29-31) and 3+2+2 (mm. 32-34 and 35-37). The inner-voice G-sharps, B naturals, A-flats, and G-flats serve either as chromatic neighbors to a structural pitch like C or as passing tones that fluctuate, producing shifting coloration of the prevailing dominant (see Example 4.38).

Example 4.38: Allende, Tonada IX, mm. 26-31

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In measures 33-34 and 36-37, the bass alternates between C and C-sharp (Example 4.39, underlined) while the upper melody uses the whole tone scale (brackets). The C-sharp can be heard as a true bass, but it can also be heard as coloration within the dominant harmony. Either way, the function of the passage is dominant. The G-sharp and F-sharp generated by the whole-tone scale are heard as color, “altered notes” within the

prevailing dominant. The Vivo ends with a prolonged cadence of F major with added sixth and seventh notes in the tonic chord.

Example 4.39: Allende, Tonada IX, mm. 32-37



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### Tonada X (1922)

Lento, B-flat minor, 7/8, ♩ = 88

This Lento is in ABA' form. The A section opens with two measures of introduction, followed by a six-measure phrase that is repeated, with two additional measures of cadential extension, bringing the total in A to sixteen measures. The B section consists of one phrase of five measures, and the A' section includes both the introductory and cadential measures for a total of ten.

In the introduction, played by the left hand, the open fifth bass pedal point B-flat – F is juxtaposed with an E minor chord, generating strongly dissonant bitonality (see Example 4.40). The opening bass line introduces a rhythmic ostinato that recurs

throughout the Lento. Apart from its initial statement in *forte* (reiterated at m. 22), this figure remains *pianissimo* regardless of the dynamic level of the melody. The plaintive melody remains diatonic with the exception of one chromatic slide from F through F-flat to E-flat at the end of the phrase (underlined. mm. 7-8). The second phrase is a repetition of the first with the melody in octaves at a stronger dynamic level.

Example 4.40: Allende, Tonada X, mm. 1-8

The musical score for Example 4.40 consists of two systems of music. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The piano accompaniment is characterized by a steady eighth-note pattern in the left hand and chords in the right hand. The melody is written in the middle voice. Measure 1 starts with a *f* dynamic. Measures 2 and 3 have a *p* dynamic. Measure 4 has a *pp* dynamic. Measure 5 begins with a *mf* dynamic and includes a triplet of eighth notes. Measure 6 continues with a *mf* dynamic. Measure 7 is marked *pp* and includes a 'rall.' (rallentando) instruction. Measure 8 ends with a *mf* dynamic.

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The short B section begins at measure 17, with harmony based on a D-flat bass pedal point throughout (see Example 4.41). The melody, marked *forte* in the middle voice, fluctuates chromatically around A-flat within the range of C to F, while upper-part chords mirror the melody in inversion on the off-beats. These rich, slightly painful dominant chords on a prolonged pedal point resemble the movement of non-functional dominant chords in Albéniz's "Evocación" from *Suite Iberia* (1906) (see Example 4.42). The A' phrase repeats the octave version of A with a variant in the bass ostinato that reverses the order of the second and third notes (Example 4.41, box).

Example 4.41: Allende, Tonada X, mm. 16-23

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Example 4.42: Isaac Albéniz, “Evocación” from *Suite Iberia*, mm. 47-51<sup>116</sup>

Vivo, B-flat major, 6/8, ♩ = 72

The Vivo falls into three parts, in ABA form, in which the A phrases are nine measures long and the B phrase consists of a repeated three-measure phrase. In the first two measures, the bass outlines a falling-fourth gesture on D-flat and A-flat (Example

<sup>116</sup> This excerpt is taken from *Iberia and España: Two Complete Works for Solo Piano* (New York: Dover Publications, 1987), 2.

4.43, mm. 32-33). This gesture descends by half-steps at two-measure intervals, delaying the cadence to B-flat until measure 40. The first four measures seem introductory to the melody in thirds starting in measure 36. The bitonal conflict between B-natural in the bass and the B-flat tonality of the thirds in the melody (see m. 36) persists to the last moment, the B natural being respelled as C-flat over the dominant bass F (box, m. 40).

In the B phrase (mm. 41-46) the dynamic increases to *forte*, the tonal center shifts to E-flat, and the hemiola conveys a voluptuous ease despite the intensely chromatic harmony. After a reprise of the A material, the B-flat major cadence is repeated in the last two measures with a more extended rhythm.

Example 4.43: Allende, Tonada X, mm. 32-46

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### Tonada XI (1922)

Lento, E-flat minor, 7/8, ♩ = 50

This section is in ABA' form, in which A contains two measures of introduction and a five-measure melodic phrase, the B section consists of one phrase of four measures, and two additional cadencing measures are added to the reprise of A. The Lento is the slowest of all the *12 Tonadas*.

In the introductory measures 1-2, the alto and the tenor move chromatically in contrary motion (see Example 4.44). The melody (top voice starting in measure 3, marked *mezzoforte*) outlines an E-flat minor scale that descends from B-flat to E-flat with a chromatic step half-step on A, embellished with escape tones and capricious rhythms involving ornamental sixty-fourth notes (bracket). A modulation to the minor dominant (B-flat) takes place in measures 5-7. At the beginning of the B phrase (m. 8) the harmony moves to G-flat major, lightening the grave and dark mood of the opening. From measures 8 to 10, the bass rests on a G-flat pedal point with open fifth and ninth sonorities. In this section, the arching rise and fall of the melody combines with harp-like gestures to create a relaxed and graceful effect.

Example 4.44: Allende, Tonada XI, mm. 1-12





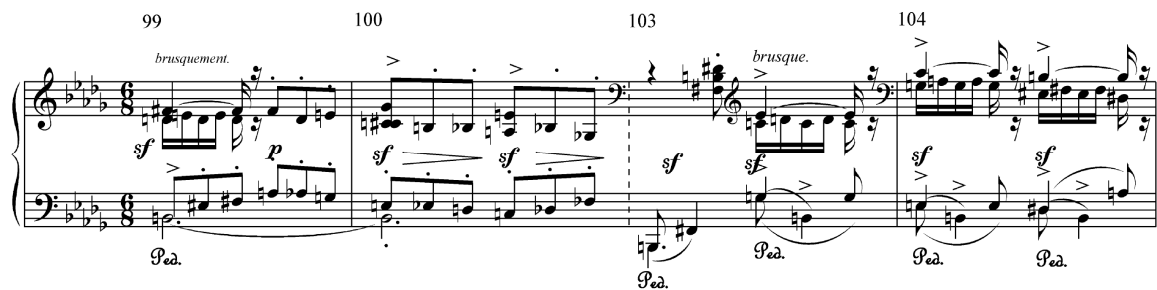


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The melodic motive of measure 8 is echoed with some rhythmic variations before arriving at a dramatic climax in measure 10 (marked *forte*), after which parallel bass thirds sink back into the E-flat minor of the opening phrase in measure 12 (see Example 4.44). After a reprise of the A material, a tempo change, *più lento*, ♩ = 40, provides the setting for a cadence in the E-flat minor tonic, which is prolonged for two measures with changing registers, dynamics, and another tempo change to *più vivo*, ♩ = 63. This relates to the tempo of the next section, *Vivo*, in which the eighth notes will adopt the pacing of the triplet sixteenths introduced in the *più vivo* (see Example 4.46).

This is one of the few Tonadas in which each of the four voices can be heard distinctly throughout the Lento, creating a thick contrapuntal texture. The striking dissonances, as well as dense yet explicit polyphonic writing, can also be detected in “El Puerto” (1906) by Albéniz from the Suite *Iberia* (see Example 4.45).

Example 4.45: Isaac Albéniz, “El Puerto” from Suite *Iberia*, mm. 99-100, 103-104<sup>117</sup>



Vivo, E flat major, 6/8, ♩. = 63

The formal structure consists of an ABA form: the repeated A section alternates a hypnotic introductory idea with melodic phrases of two and four measures; the B section, also repeated, contains two phrases of three and five measures; the A section is then repeated note-per-note without variation. From the introduction until the cadence of section A, the bass notes oscillate between E-flat and A-natural, a tritone relationship that generates maximum bitonal instability of the tonic (Example 4.46, mm. 21-26). At measure 25, the upper-voice melody is added in parallel thirds marked *mezzoforte*.

<sup>117</sup> This example is taken from *Iberia and España: Two Complete Works for Solo Piano*, (New York: Dover Publications, 1987), 11.

Example 4.46: Allende, Tonada XI, mm. 19-26



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The first cadence is heard in measure 32, where the upper parts come to rest on a triad of C – E-flat – G, producing a brief E-flat major sonority with added major sixth (Example 4.47). The strength of this cadence is somewhat undermined by Allende's familiar avoidance of the tonic as melodic terminus. Throughout the B section (mm. 33-40) an open-fifth bass pedal point on E-flat sustains the rhythmic ostinato ♩ ♩ ♩ ♩. Meanwhile, the right hand supports the melody in thirds with unmistakable dominant seventh chords on E, strongly implying A minor. This clash between E-flat major and A minor extends the theme of bitonality throughout this Vivo.

Example 4.47: Allende, Tonada XI, mm. 32-40





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Only in the last measure of Vivo is the triad of E-flat major unambiguously confirmed. The background dynamic marking throughout the Vivo remains *pianissimo*, with a slightly impassioned *mezzoforte* in the upper melodies. These dynamics contribute to a less upbeat character than in most Vivos and a restrained mood. The complex dissonances found within the polyphonic texture in the Lento together with a highly chromatic polytonality in the Vivo contribute to create an atmosphere of multiple contrasting sonorities unique to this Tonada.

### Tonada XII (1922)

Lento, A flat minor, 7/8, ♩ = 66

The formal structure of Lento is ABA': in the A section, two-measures alternate in an abab'a pattern; in the B section three phrases of two, three, and two measures form a pattern of cc'd; and the reprise of the A section omits the first four measures of the Lento and adds a one-measure extension to the cadence.

The opening two measures introduce a sequence starting in B-flat minor moving to A-flat minor characterized by the diminished octaves, B – B-flat – and A – A-flat respectively (Example 4.48, boxes). The consequent phrase includes a descending minor scale melody reminiscent of that used in Tonada XI, leading to a half cadence (E-flat) in

measure 4. Upon its recurrence in measure 7, slight melodic embellishments are added in thirty-second and sixty-fourth notes. Similar to the previous Tonada, the texture of this Lento is highly contrapuntal.

Example 4.48: Allende, Tonada XII, mm 1-7

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In the last two beats of measure 10, the B section abruptly introduces a new tempo (*poco più*) with the metronome marking  $\text{♩} = 84$ , and an apparent E major tonality (see Example 4.49). The harmony alternates between the new tonic (E) and dominant (B) accompanied by various appoggiaturas and escape tones in the melody. The change of tempo and the tonality creates a lighter and warmer mood than in the previous section. At the end of measure 15, E major is reinterpreted as VI of A-flat minor in two measures of transition that lead to the reprise of the A section in its original tempo at measure 18.

Example 4.49: Allende, Tonada XII, mm. 8-20

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Vivo, A-flat major, 6/8, ♩. = 76

This section is comprised of five phrases, ABA'B'C, containing four, five, four, five, and six measures respectively. Replicating the tonal scheme of the opening of the Lento, the AB phrases are supported by a B-flat bass pedal point, while the A'B' phrases occur sequentially a whole-step lower, supported by an A-flat bass pedal point. In the A phrase, which has something of a vamping introductory character, the soprano and the

alto form a tritone that fluctuates by half-steps (Example 4.50, bracket). In the B phrase at measure 29, a melody appears in *mezzoforte* parallel thirds. As happens so often, Allende's choice of flat and sharp accidentals creates ambiguous harmonic relationships, both within the melodic material and in relationship to the pedal. In measures 29-33, the melody in the right hand connotes an E seventh chord (V in A minor) while the left hand implies a B-flat seventh chord (V in E-flat major). The two simultaneous dominant seventh chords suggest bitonality, although they do not convey explicit directions toward a definite tonality due to the lack of a cadence. In measure 33, Allende's favored tritones are utilized in transitioning to the sequential transposition that follows.

Example 4.50: Allende, Tonada XII, mm. 25-33



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Once the first two phrases are repeated, transposed to A-flat, a new and final phrase, C, confirms the key of A-flat major (Example 4.51, m. 43). The harmony oscillates between the dominant and the tonic and finally cadences in A-flat major with the familiar added second and sixth notes while the bass twice reiterates V – I (mm. 44-47) to strengthen the tonal closure of the final cadence in the cycle. Overall, Tonada XII

is highly chromatic and dissonant, with rich contrapuntal textures in the Lento and ambiguous harmonic complexities in the Vivo. It serves as a worthy capstone to overall tendencies of the cycle to develop in the direction of length, as well as harmonic and contrapuntal complexity.

Example 4.51: Allende, Tonada XII, mm. 39-48



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### In Conclusion

From the analysis of each of the *12 Tonadas*, some conclusions with respect to the form, rhythm, and harmony can be drawn. The form of each Tonada is rather simple: it is divided into two sections, Lento and Vivo (except Tonada V). The Lento sections usually consist of an ABA form, with the B section inhabiting an alternate tonal center.<sup>118</sup> The Lento sections usually contain irregular meters and phrase lengths. Most of the Lento sections conclude with a few measures of cadential prolongation. The melodies are

<sup>118</sup> González, 57.



usually based on small intervallic relationships. In three Tonadas among the twelve (Tonadas III, VI, VIII), the transitions between the slow and the fast sections are bonded through an *accelerando* marking.

In the Lento sections, modal and non-tonal harmonies dominate. Allende employed ancient Greek modes such as Dorian (Tonada VI), Phrygian (Tonada IV), and Aeolian (Tonadas II, V, and VIII). The non-traditional gypsy scale is present in the Lento of Tonada VII.

The Vivo sections contain more regular phrase lengths than the Lento sections and are always in 6/8. They are also characterized by buoyant rhythms similar to those found in the Chilean *cueca*. In these fast movements, the top voices are often displayed in thirds reflecting the popular character,<sup>119</sup> and bitonality is common, obscuring the tonality of each Tonada. The basic harmonic scheme involves the alternation of tonic and dominant, another resemblance to the popular *tonada* and *cueca* genres.

The Tonadas often end with guitar- or harp-like chordal sweeps. In general, the feelings of melancholy and restraint, perhaps even resigned sadness are evoked in the slow sections. In the fast sections, livelier characteristics prevail created by the energetic and upbeat melodies and regularized dance-like rhythms. These characteristics reflect a possible programmatic background to the genre: the narrator or singer describes the pain and the sorrow of an unrequited love, whereupon a happy and lively refrain offers hope and consolation.<sup>120</sup>

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<sup>119</sup> Quiroga, 28.

<sup>120</sup> Quiroga, 28.

Allende's overall harmonic language in the *12 Tonadas* is one of chromaticism and dissonance, reflecting the influence of impressionism and post-impressionism represented by the music of Debussy, Ravel, and Stravinsky, among others. Allende employs a wide variety of dissonant chords such as the chromatic non-functional dominant seventh, minor ninth, as well as various augmented and diminished chords indicating the influence of Debussy and Ravel. The ambiguous tonalities found in many of the Vivo sections reflect the musical style of Stravinsky, Milhaud, and Villa-Lobos in their use of bitonality. The influence of Albéniz and the Iberian Peninsula can also be detected in the *12 Tonadas*, such as the use of Phrygian tetrachord, rich dissonances, and thick contrapuntal texture as well as the hand-crossing pianistic virtuosity reminiscent of Domenico Scarlatti. Moreover, dissonant intervals occur throughout the *12 Tonadas* created by the use of appoggiaturas, escape tones, and other embellished voice leading. All of the *12 Tonadas*, however, are based on tonal harmony and most end on a major tonic chord with an added second and/or sixth, a signature of Allende's compositional style.

## CHAPTER V

### PERFORMANCE ASPECTS OF THE *12 TONADAS*

This chapter is an examination of some of the issues of interpretation in the *12 Tonadas*. First, recordings of two of the *12 Tonadas* by two pianists, Ricardo Viñes and Oscar Gacitúa, are compared with respect to dynamics, phrasing, rubato, and tempo. Through the comparison, the question of authority in performance is explored. Second, insights on performance and interpretation gained through an interview of the Chilean pianist Elvira Savi are presented, along with personal observations by the present author.

#### The Recordings of the *12 Tonadas*

Few recordings of Allende's *12 Tonadas* exist, most of them containing only a selection from the twelve pieces.<sup>121</sup> Viñes, who had premiered most of the *12 Tonadas*, was the first pianist who recorded two of them, VI and VII in 1936. Two complete recordings of the work exist, both by the Chilean pianist Gacitúa who recorded in 1975 and 1994. Because of their historic significance (as will be explored later in the chapter), only the recordings of Viñes and Gacitúa will be examined. Since Viñes recorded Tonadas VI and VII, those two will be compared to Gacitúa's version. The comparative

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<sup>121</sup> The following represent some of these recordings: Ricardo Viñes, *The Complete Recordings*, Marston compact disc L007, 2007 (Tonadas VI and VII); Silvia Navarrete, *Música Latinoamericana II*, Prodisc Mexico compact disc SDX27104, 2000 (Tonadas III, IV, V, VIII); Nancy Roldán, *Horizons: Piano Music of Latin America*, Centaur Records, compact disc CRC 2539, 1999, 2001 (Tonadas III and V); Arturo Nieto-Dorante, *Días de Mar y Río*, Quindecim Recordings, compact disc QP 087, 2002 (Tonadas I, V, VIII).

study of these two Tonadas by the two pianists makes one ponder their divergent interpretations.

Viñes was one of the most dynamic performers who premiered and propagated contemporary music during the first half of the twentieth century; moreover, he was also considered one of the foremost interpreters of the Spanish piano literature. His repertoire encompassed numerous compositions by French, Russian, and South American composers of the day.<sup>122</sup> He began piano studies in Barcelona and in 1887 entered the Paris Conservatoire where he studied piano with Charles Bériot (1833-1914). In the course of his career he maintained solid professional and personal relationships with many significant composers, such as Maurice Ravel, Claude Debussy, Erik Satie (1866-1925), Manuel de Falla, and Enrique Granados.<sup>123</sup> He premiered many of their compositions, including Ravel's *Jeux d'eau* (1902), *Miroirs* (1905), and *Gaspard de la nuit* (1909); and Debussy's *Estampes* (1903) and *Images* (both sets, 1905 and 1908), among others.<sup>124</sup> He also introduced Russian piano works to the French audience, works such as *Pictures at an Exhibition* by Modest Musorgsky (1839-1881), *Islamey* by Mili A. Balakirev (1836-1910), and *Sarcasmes* by Sergey Prokofiev (1891-1953).<sup>125</sup> Because of his vigorous commitment to the performance of new works, many composers dedicated their compositions to him. Among these are Ravel's *Oiseaux tristes*, Debussy's *Poissons*

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<sup>122</sup> Donald Manildi, Notes for *Ricardo Viñes: The Complete Recordings*, Marston compact disc L007, 2007.

<sup>123</sup> Charles Timbrell, "Viñes, Ricardo," *The New Grove Dictionary of Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed April 5, 2008).

<sup>124</sup> Robert Philip, *Performing Music in the Age of Recording* (New Haven: Yale University Press, 2004), 165.

<sup>125</sup> Timbrell (accessed April 5, 2008).

*d'or*, Falla's *Noches en los jardines de España*, and Allende's *12 Tonadas de carácter popular chileno*.

Even though Viñes did not have an interest in the recording process, he recorded a selective group of pieces during the 1930s.<sup>126</sup> Among them were two of the *12 Tonadas*: Tonada VI and VII. One of the notable characteristics of his performance of these pieces is the fast tempo. In Tonada VI, the tempi of both the Lento and Vivo sections are much faster than the metronome markings indicated by Allende. Viñes's marking for the Lento is approximately ♩. = 58, as opposed to the indicated ♩. = 40. The faster tempo generates a forward momentum, creating a less somber, less grave mood than the indicated tempo. Throughout the Lento section, he employs a detached articulation of the left hand chords and of the inner voice in the right hand. In the Vivo, Viñes's tempo is close to ♩. = 92, also much faster than the metronome marking in the score, ♩. = 76. In both Lento and Vivo, the right hand melody is always well projected and played legato, producing a fine balance between the melody and the accompaniment. His phrasing is well delineated, following closely the composer's notation along with a moderate rubato.

In Tonada VII, his tempo for the both sections, Lento and Vivo, is also quite fast. In the Lento, his metronome marking is approximately ♩ = 144, compared with Allende's ♩ = 88; and in the Vivo, ♩. = 100, compared with Allende's ♩. = 66. A striking feature of his interpretation in this *Tonada* is the use of rubato, especially in the Lento section. His left hand downbeats usually anticipate the right hand melody, creating a rhythmic dislocation between the treble and bass notes. In some places, such a displacement

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<sup>126</sup> Manildi.

produces arpeggio-like effects. The *Vivo* is played in a more straightforward way and with an energetic drive. Viñes also employs the pedal throughout the section. Despite the presence of eighth note rests and staccati, he holds the pedal for three beats in each measure, thus, creating a blur in each phrase. Although the dynamic level is marked *pianissimo* for the *Vivo*, Viñes's playing ranges from *forte* to *pianissimo*, bringing a variety of nuances to bear. Overall, Viñes employs a much faster tempo in both sections of the two *Tonadas* than indicated by the composer. His use of rubato, pedal, and dynamic nuances is also more pronounced than those found in the score.

Oscar Gacitúa, the only pianist who has recorded the complete *12 Tonadas*, was one of the most distinguished pianists in Chile during the twentieth century. He studied piano at the Conservatorio Nacional de Música in Santiago with Alberto Spikin (1898-1973). Through the intervention of Claudio Arrau (1903-1991),<sup>127</sup> Gacitúa obtained a scholarship to study piano in New York from 1950 to 1953. In 1955, he became the first Chilean to participate in the International Frederick Chopin International Piano Competition in Warsaw, Poland, and was an honorable mention. During his career, he was considered one of the leading interpreters of Chopin's music in Chile.<sup>128</sup> He also contributed greatly to the propagation of Chilean contemporary music. Gacitúa's first recording of the complete *12 Tonadas* was released on a Phillips LP Disc in 1975.<sup>129</sup> In 1994, he recorded them again, sponsored by the FONDART (National Fund of the Arts)

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<sup>127</sup> Arrau, a Chilean pianist, is considered as one of the greatest pianists of the twentieth century. He received the *Premio Nacional de Arte* in Chile in 1983.

<sup>128</sup> "Trágica muerte de Oscar Gacitúa," *El Mercurio Valparaíso*, December 6, 2001. <http://www.mercuriovalpo.cl/site/edic/20011205204212/pags/20011206002758.html> (accessed April 5 2008).

<sup>129</sup> *Tonadas*, Phillips Stereo 6599475.

in Chile.<sup>130</sup> In this recording, *Tonadas de Pedro Humberto Allende y Doloras de Alfonso Leng*, he also included a set of piano pieces titled *Doloras* by the Chilean composer Alfonso Leng (1894-1974). Because the CD recording of 1994 was more accessible than the LP Disc recording of 1975, the present research refers to Gacitúa's 1994 recording. Although his recording contains the complete *12 Tonadas*, only Tonadas VI and VII will be examined, in order to compare his interpretation with that of Viñes.

Overall, Gacitúa closely follows the tempo indications provided by Allende. In the Lento of Tonada VI, his tempo is close to the composer's ♩ = 40. He employs much rubato, and the articulation is legato in both hands. He usually takes time between the downbeat note and the second beat producing a delay within a phrase. His interpretation generates a grave and serious mood. However, the Vivo is played faster than the composer's marking (♩ = 76): ♩ = 92. Here Gacitúa employs a more detached articulation in both hands. Less rubato is used than in the Lento, and overall the playing is straightforward, in steady tempo. The dynamics are followed closely in both sections according to the composer's indication, clearly distinguishing the melody from the accompaniment.

The tempo of Lento in Tonada VII is also close to the composer's suggested metronome marking, ♩ = 88. Gacitúa's articulation in the Lento is for the most part legato. The mood is melancholic and gloomy. Generous rubato generates flexible stretches in the phrasing and allows time between the phrases. The Vivo is played slightly faster than the composer's tempo indication (♩ = 66): ♩ = 76. Rubato is used less and it is

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<sup>130</sup> Alerce compact disk CDAL 0212.

played more straightforwardly than in the Lento, but still emphasizing a dance-like character of the Vivo. Overall, the dynamics remain hushed throughout, following the *pianissimo* marking of the composer.

In summary, Gacitúa's tempo stays close to Allende's markings. The Lento sections are played with much rubato, creating more flexibility and spaciousness in each phrase. The Vivo sections are played faster than the composer's markings, but within range, thereby conveying the dance-like character of the *cueca* more clearly.

Some observations can be made when comparing the performance of these two pianists. Viñes's tempi in these *Tonadas* are much faster than Gacitúa's, especially in the Vivo sections, where his volatile and voluptuous performance depicts a virtuosic interpretation of the stylized dances. In Viñes's recording, the length of Tonada VI and Tonada VII are 1:25 and 1:45 respectively; and in Gacitúa's recording, 1:51 and 2:27 each. The dynamic level is overall much louder in Viñes's recordings than Gacitúa's. For example, in the Vivo of Tonada VII, Viñes's dynamics range mostly between *mezzoforte* and *forte* although the section is marked *pianissimo* throughout. The recording technology, however, could have also affected in the outcome of the recording quality. Viñes's recording was made in 1936, when the technology was not yet as sophisticated as in 1994 and it could have been unable to fully grasp the fine gradation of dynamics. He also takes more liberty within each phrase, adding a variety of nuances and dynamics that is personal to his interpretation. Gacitúa, on the other hand, usually follows the composer's dynamic markings closely. His articulation is legato in the Lento sections and more detached in the Vivo sections, whereas Viñes does the reverse, using more detached



articulation in the Lento sections and more legato in the Vivo sections. Both pianists employ rubato throughout the two *Tonadas*, although in a different way from each other. In the Gacitúa recording, both Lento sections are played with much rubato, especially at the beginning of each phrase by delaying the downbeat. Viñes's rubato is more pronounced in the Lento section of the Tonada VII caused by the rhythmic displacement between the right hand melody and the left hand accompaniment. Although their interpretations of these pieces differ strikingly, both artists deliver convincing performances true to their individual temperaments.

#### Questions of Authority in Performance

Allende dedicated the *12 Tonadas* to Viñes and to Allende's daughters Tegualda and Ikela. Although no recorded evidence exists of the relationship between Allende and Viñes, Allende's high regard for Viñes's playing can be deduced from the dedication of the work "to the brilliant pianist Ricardo Viñes." This author has not been able to determine whether the composer ever had a chance to work with the pianist in person on the performance of the *12 Tonadas*. Viñes premiered Tonadas II through VIII in Paris between 1923 and 1925. It is plausible that Allende attended some of Viñes's performances and heard his interpretation of the *12 Tonadas*. Viñes was a well-respected artist of that time whose interest in the *Tonadas* brought them to the attention of the French audience. Can it be presumed that the composer trusted the pianist's rendition of the work without reservation?

Allende's relationship with Gacitúa is also difficult to pin down. Gacitúa was a Chilean pianist, who studied at the Conservatorio Nacional de Música where Allende taught for many years. Although this author has found no documented evidence that can support any definite relationship between the composer and the pianist, it is possible that Allende knew Gacitúa as a pianist and also as a student at the Conservatorio. As a great native exponent of contemporary Chilean music, Gacitúa had the advantage of understanding the sentiment of his nation from within the culture. Therefore, his interpretation of the *Tonadas* may reflect the traditions and the Chilean spirit embedded in the work in a more authoritative way.

Both pianists possessed unique resources and musical characteristics that qualified them to interpret Allende's work most adequately, yet they reached very different results. Given the lack of external evidence, it is impossible to pinpoint which interpretation of the *12 Tonadas* would have met with greater favor from the composer, but it is clear that Gacitúa's interpretation stays closer to what is indicated in the score.

#### Further Thoughts on Performance

Elvira Savi, one of today's most notable Chilean pianists, offers further important information regarding the performance and interpretative issues of the *12 Tonadas*.<sup>131</sup> She received her musical education at the Conservatorio Nacional de Música in Santiago, where she also taught piano for many years. She has been an active performer and teacher throughout her career. A renowned musician who has championed music by Chilean

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<sup>131</sup> Savi, 13 July 2007.

composers,<sup>132</sup> Savi was awarded the *Premio Nacional de Arte* in music in 1998 for her indefatigable championing of Chilean contemporary music.

Overall, Savi's approach to the *12 Tonadas* emphasizes great freedom in the phrasing, especially in the Lento sections. According to her, these should be played with utmost expressivity, usually conveying a melancholic mood. The Lento sections can be considered a preamble to the dance, to be played with a somewhat improvisatory character. In order to avoid mere repetition of recurring motives and phrases inherent in the ABA form, she suggests that pianists vary the phrases with a great variety of dynamics and rubato.

The range of dynamics in the *12 Tonadas* is subdued. For example, *piano* and *pianissimo* markings are commonly found but *forte* and *fortissimos* are seldom featured, and sometimes only a few dynamic markings are provided for an entire section. Allende did provide *crescendo* and *decrescendo* markings within phrases, however, and Savi strongly emphasizes the use of those markings, not only to create a wider dynamic range but also to support flexible rubatos. According to Savi, each Lento contains a climax, and each phrase should build toward the climactic point.

Savi also recommends studying the background of Chilean folk music, especially *tonadas* and *cuecas*, in order to comprehend Allende's *12 Tonadas* in context. An understanding of the particulars of Chilean culture can be beneficial to the interpretation of this work.

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<sup>132</sup> Carlos Riesco, "Homenaje a Elvira Savi, Premio Nacional de Arte, mención Música 1998," *Revista musical chilena* 53 (January 1999), <http://www.scielo.cl>. (accessed April 22, 2008). In this article, a list of her repertoire containing works by Chilean composers is included as well as the recordings of Chilean compositions.

Having studied and performed the *12 Tonadas*, this author can add a few observations of her own. One of the most important elements inherent in the *Tonadas* is lyricism. As stated in Chapter III, the *Tonada* is by definition a song, and hence it essentially consists of a melody with an accompaniment. Thus, singing and carrying the melody is the most important part of a *Tonada*. This can pose a significant challenge in performance, especially in the slow sections where the melody usually consists of a few long notes. Because of the physical properties of the piano, it is not easy to sustain and project the long notes within a slow tempo. As seen in Example 5.1, the upper melody of the first two measures in Tonada IX contains single long notes (C). It is quite a challenge to project these notes and also apply the *crescendo* and *decrescendo* markings on a piano. Such a gesture could have a more favorable outcome if played on stringed instruments. Because the melody is clearly a song, it is imperative to play with a big and rich tone from the beginning in order to carry the note for several beats without losing it.

Example 5.1: Allende, Tonada IX, mm. 1-3



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In some *Tonadas*, the melody and the accompaniment are closely interwoven, which challenges the performer to deliver the melody distinctly from the accompaniment. This can be found in the opening melody of Tonada II (see Example 5.2). The line drawn

in the example below separates the melody from the accompaniment. The melody starts in the upper voice, but in the last beat of measure 3, the right hand melody crosses under the left in order to maintain the melodic continuity. The constant crossing of the left hand accompaniment over the right hand melody can interfere with the melodic line, if not played carefully. Thus, it is important to clearly identify and emphasize the melodic line in order to distinguish it from the accompaniment.

Example 5.2: Allende, Tonada II, mm. 1-4



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In Tonada I, the opening melody is found in the alto for the first two measures. Here, the melody consists of only few notes in the middle register (Example 5.3, bracket) while the bass line and the accompanying chords encompass a wide range of registers. The accompanying chords in the bass and upper registers can overshadow the melodic line in the middle. To prevent this from happening, the melody should be played with a big tone to stand out clearly from the accompanying parts. The melody could also be shaped employing a *crescendo* and *decrescendo* inflection, emphasizing the first beat of the slurred notes.

Example 5.3: Allende, Tonada I, mm. 1-3



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Regarding phrasing and rubato, the author agrees with Savi's viewpoint on the freedom of interpretation. The irregular groupings of beats in the Lento sections, such as 3+4, 4+3, and 2+3, allow flexibility in the shaping of phrases. Hence, rubato should be applied to bring out an effective phrasing, portraying the melancholic and sorrowful mood of these sections in a personal way. The metronome markings suggested by the composer establish a basic tempo for each *Tonada*, but the variability of rubato can create a range of tempo nuances.

The performance aspects explored in this chapter constitute the diverse perceptions and interpretations of various pianists, each of whom offers interesting viewpoints. The purpose of this examination is not to define one ideal performance of the work, but to present the various options available to performers, ultimately assisting each performer in creating a unique and effective performance.

## CHAPTER VI

### CONCLUSION

Art music in Chile by the turn of the twentieth century was still under the influence of European romanticism from the previous century. In resistance to the prevailing tradition, a new generation of composers started introducing innovative ideas and harmonies into their music. Joining this movement, Allende employed stylized folk music in his compositions embedded in a new realm of sonorities highly influenced by the musical tendencies of the early twentieth century in Europe, such as impressionism and post impressionism. The *12 Tonadas de carácter popular chileno* are a clear example of such music. Although they do not contain any specific quotes of folk music, the folk elements manifested in the Chilean *tonada* and *cueca* are present in a stylized manner. Similar to the mazurkas composed by Frédéric Chopin (1810-1849), the *12 Tonadas* can be also considered as a unique portrayal of stylized folk dances.

After their premiere, the *12 Tonadas* were welcomed and praised outside Chile, especially in Europe.<sup>133</sup> The French composer and critic Florent Schmitt (1870-1958) expressed his enthusiasm for the work in the following review published in *La Revue de France* (1925):

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<sup>133</sup> All were premiered by Ricardo Viñes in Paris between 1923 and 1925, except for Tonadas I, IX, X, XI, and XII.

What a delight are these little pages, what sharp and deep sensibility is revealed here! Apart from Albéniz and Manuel de Falla, these dances leave the fashionable “españoleries” far behind. . . . This music, which one can play fifty times over without tiring, each time enjoying it anew, makes us think of Chopin’s Mazurkas, which these *Tonadas* resemble in their nostalgic flavor.<sup>134</sup>

Regarding the reception of the *12 Tonadas* by Allende’s contemporaries in Europe,

Nicolas Slonimsky (1894-1995) wrote the following:

Florent Schmitt found in the music “the folklore of the Andes, a synthesis of Inca airs and Arabic elements, imported in times immemorial by some Iberian Attila.” Emile Vuillermoz praised the “ardent vitality” and “voluptuous rhythms” of the music, while Louis Aubert was impressed by the “strangely original inflections, which at once surprise and enchant.”<sup>135</sup>

Six of the *12 Tonadas* were later orchestrated in two sets of three: Tonadas X, XI, and XII in 1930 and Tonadas I, II, and IX in 1936.<sup>136</sup> According to Slonimsky, the first set of the Tonadas was arranged for orchestra and chorus ad libitum, which was performed in Paris on January 30, 1930 with “considerable success”; the second set of the

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<sup>134</sup> Slonimsky, “Humberto Allende: First Modernist of Chile,” 5. Translated by Nicolas Slonimsky. The original text is quoted in Alfonso Leng’s “Humberto Allende,” in *En busca de la música chilena: crónica y antología de una historia sonora*, ed. José Miguel Varas and Juan Pablo González (Santiago: Publicaciones del Bicentenario, 2005), 150. The text reads: “Quelles délices que ces petites pages, quelles sensibilité aigüet profound sy revelé! Sans parler d’Albeniz et de Manuel de Falla, grands musiciens eux aussi, ces danses (Tonadas) laissent loin derrière elles toutes les espagnoleries a la mode. . . . De cette musique qu’on se joue cinquante fois de suite, jamais ressasié, avec une joie toujours nouvelle, comme jadis les Mazurkas de Chopin auxquelles ces Tonadas font parfois songer par leur atmosphere nostalgique, et pour lesquelles on donnerait sans compter tout ce que soi-meme on a écrit ou écrira.”

<sup>135</sup> Nicolas Slonimsky, *Music of Latin America* (New York: Thomas Y. Crowell Co, 1945), 155.

<sup>136</sup> Bustos Valderrama, “Nuevos aportes al estudio de Pedro humberto Allende (1885-1959),” 43, 49.



Tonadas was arranged for a large orchestra without chorus and it was performed in Chile by the *Orquesta Sinfónica de Chile* on April 27, 1936.<sup>137</sup>

In Chile, although the *12 Tonadas* were highly regarded by musicians, certain conservative sectors considered Allende an “iconoclast,” an arbitrary musician who invented “eccentric chords”; the *12 Tonadas* were even considered “absurd” pieces without a clear structure by some professors at the Conservatory.<sup>138</sup> However, as observed in the theoretical analyses in Chapter IV, he was a pioneer who explored new possibilities in music, separated from the traditional harmonic, rhythm, and aesthetic systems of the nineteenth century that still prevailed in the Chilean musical scene and subsequently promulgated new music in his country. He believed the development of a new musical language was an essential element in the evolution of art music, which he demonstrated through the composition of the *12 Tonadas*.<sup>139</sup> With a clear lineage to European composers like Albéniz, Debussy, Milhaud, Ravel, Scarlatti, Stravinsky, and Villa-Lobos (all composers active in France and Spain), Allende forged a new musical language by including aspects of his native Chile.

In the series of non-functional seventh chords, as in Tonada I, Allende shows similarity to Debussy’s harmonies, as in his prelude “Les sons et les parfums tournent dans l’air du soir.” In the same Tonada, his predilection for certain sonorities, such as the minor ninth chord that is used seemingly for color rather than function recalls Ravel, as

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<sup>137</sup> Slonimsky, *Music of Latin America*, 155. He also states that Tonada II was transcribed for twenty-two violoncellos and four double basses by A. Schiuma, and it was played in Buenos Aires on November 23, 1941.

<sup>138</sup> Juan Pablo González, “Pedro Humberto Allende y la forma tonada,” 55.

<sup>139</sup> Pedro Humberto Allende, *Conferencias sobre Música* (Santiago: Imprenta Universitaria, 1918), 19.

seen in “Un barque sur l’océan.” Albéniz and the Iberian peninsula are also present in Allende’s use of the Phrygian tetrachord, as witnessed in Tonada IV. In his approach to pianistic virtuosity, as seen in Tonada VII, Allende reveals his indebtedness to the hand-crossing fireworks of D. Scarlatti, as in Sonata in E Major, K. 28, L. 373. In the use of bitonal procedures, he mirrors Milhaud, Stravinsky and Villa-Lobos in their pieces “Saudades do Brasil,” “Petrouchka,” and “O Polichinelo.” In the thick but explicitly contrapuntal textures and jarring dissonances, as in Tonada XII, Allende demonstrates his affinity for Albéniz, as in “El Puerto.” Though his usage of the *tonada* and *cueca* is not strictly derived from folk music, the genre and style are evident in each of the 12 *Tonadas*. Allende’s musical idiom owes its existence equally to Chile, France, and Spain. Despite being misunderstood for some time by his contemporary musicians in Chile, during the course of his career Allende was able to establish himself as one of the most important and influential composers and music educators in the country.

Allende taught many important Chilean composers of the next generation, such as René Amengual (1911-1954), Alfonso Letelier (1912-1994), and Juan Orrego Salas (b. 1919), among others, influencing the further development of the avant-garde movement in Chilean music. It is not an overstatement to affirm that Allende can be considered the “cornerstone of contemporary Chilean music.”<sup>140</sup> Perhaps Allende’s stature is best described by another Chilean composer Alfonso Leng (1894-1974): “Like Neruda who is the poet of Chile, Humberto Allende is its musician.”<sup>141</sup>

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<sup>140</sup> González, 56.

<sup>141</sup> González, 56. The original text contains the following: “Así como Neruda es el poeta del pueblo de Chile, Humberto Allende es su músico.”

Despite the success achieved during Allende's lifetime, the *12 Tonadas* were gradually forgotten after his death, not only in Europe but also in the Chilean musical scene. Although the work has always been considered one of the masterpieces of Chilean contemporary piano music, it has not been studied and performed frequently. The explanation for this neglect is beyond the scope of the present document. Historical clarity sometimes comes only with time. For example, the contribution of Felix Mendelssohn (1809-1847) to the "Bach Revival" in northern Europe, from his 1829 production of the St. Matthew Passion, is still being discussed in the twenty-first century.<sup>142</sup> It will probably take at least a few more years of scholarship to reconcile Allende's obvious place in the "Pantheon" of Chilean composers, the artistic worth of his *12 Tonadas*, and the lack of proper attention the work has received since 1959.

In this document, an examination of various historic and musical aspects regarding the *12 Tonadas* is present: an overview of Chilean music history until the end of the nineteenth century along with Allende's biographic information and his compositional style and influences; an examination of the Chilean folk *tonada* and *cueca*; theoretical analyses of each of the *12 Tonadas*; and the discussion of various performance aspects and interpretative issues, all contributing to the further understanding of this neglected composition. Therefore, the present investigation serves to revive an awareness of this unique work and ultimately to promote the study and performance of the *12 Tonadas* among scholars and performers around the world.

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<sup>142</sup> For further study of this subject see Celia Applegate's *Bach in Berlin: Nation and Culture in Mendelssohn's Revival of the St. Matthew Passion* (Ithaca and NY: Cornell University Press, 2005).

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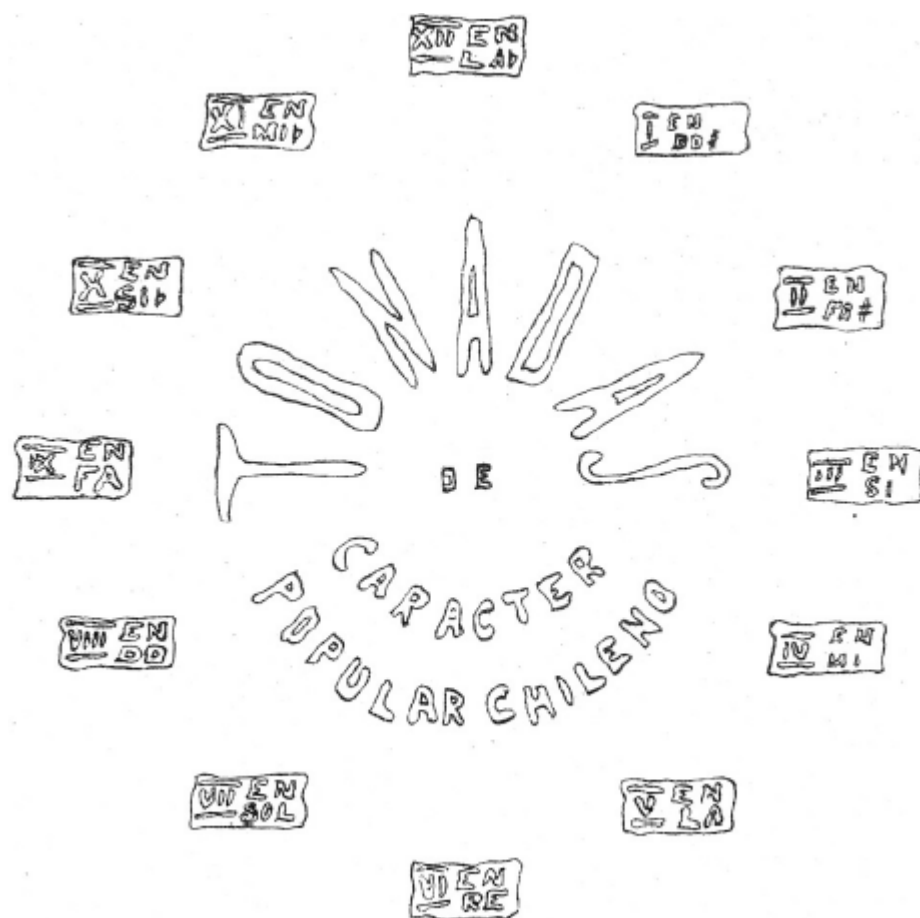


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APPENDIX A

FRONT PAGE OF *12 TONADAS DE CARÁCTER POPULAR CHILENO*

The key of each Tonada arranged in a circle of ascending fourths



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## APPENDIX B

### LETTERS OF PERMISSION FOR THE CITATION OF MUSICAL EXAMPLES

Original Message ----

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July 6, 2008

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Dear ProQuest,

This letter is to inform you about the copyright issues regarding two sources of musical examples used in my Dissertation “An Amalgam of Chilean Folk and Art Music: *12 Tonadas de carácter popular chileno* by Pedro Humberto Allende.” These sources are *Historia de la Cueca* by Pablo Garrido, published by Ediciones Ercilla in 1943 and *Tonadas chilenas antiguas para piano y canto* by María Luisa Sepúlveda, published by Ediciones Casa Amarilla in 1937. Both books have been out of print for many years and their publishing houses no longer exist in Chile. The authors are both deceased, and no one can be contacted regarding their copyright on these publications. I have contacted the Sociedad Chilena del Derecho de Autor (Chilean Society of the Authors’s Rights) and both publications do not belong to this network. Therefore, no one can claim the copyright of these two sources.

Sincerely,

Yong Im Lee